THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

The Writer Views Nadjy Through an Achromatic Opera-Glass—The Stupendously Roman Urquhart—Recurrent Maelstroms of Rhythmic, Convoluted, Emblazoned, Delicious Snarls of Girl—Leg, Co-operative, Simultaneous, Prismatic—Comic Opera Bleached and Deodorized Down to Elemental Sound and Patter—Some Random Gossip.

Sydney Rosenfeld gave me an opera-glass one day last week.

You know how bright he is. He came up into my attic, where I write all my articles under the eaves on a little pine wash-stand, and he said: "Take it, take it, old boy; nobody will ever say I gave it to you because you puffed me—if he reads the papers. I give it to you because you didn't. If there is anything I hate it's puffery. You think in your heart the Possible Case is a rotten-bad play! I know you do. I honor you for your convictions. I don't say I agree with you, but I do like a man who thinks differently from the whole world. I want to make you a present of this glass because you are one man among ten thousand."

What was a man going to say to this intuitive truth, so beautifully phrased? I said nothing. But I felt proud. I made a mental resolution to use Sydney Rosenfeld's opera-glass. It is what they call achromatic. It would be something to get achromatic views of things.

It's amazing how differently things looked through it, and the first thing I saw through it was Nadjy, a new comic opera at the Casino.

By the aid of that glass, Nadjy resolved itself into color and rhythm. You can't discover wit with an opera glass, nor humor, nor plot. It insists upon seeing Belle Urquhart.

Curiously enough you can't hear her sing any better through it either. All you perceive is a stupendously Roman girl, severely handsome (not pretty as some of the fellows without a Rosenfeld glass insist on calling her) with a Cæsarine nose and chin, very cold and prominent and decided, and a Latin grey eye, as if some Borgia had settled in Scotland, given up maccaroni for oatmeal and modified the race of Urquharts with the chilly environment of the extreme North.

Strange, supurb combination! Pagan in limb like one of those Amazons the Greeks invented, and matronly in pose like one of those materna who killed their own children for the good of the State. With a clear, white, strong *sfogetta* voice, like a cornet, that exactly matches her profile, but without a tremor of emotion or a shade of feeling in it—as if some body had hidden a Roman trumpet in one of those marble amazons of the Greeks and it were played automatically like the Memnonian calliope.

Nadjy whirled round on the field of my opera glass in voluptuous eddies of opera. It resolved itself into recurrent maelstroms of girl. Rhythmic girl—convoluted, emblazoned, sensuous, and delicious snarls of girl; half draped, over-decorated, chromatically flung in dissolving rainbows of girl. The senses swam in girl. A deep, all-pervading conviction of chorus took possession of me.

It seemed to me that in the Casino scheme of things life resolved itself with all its problems of plot and passion, and duties of sense and purpose, into a vast and swinging ebb and flow of girl. The air became ambient with leg. Everything else in the Casino scheme was trivial. It was leg co-operative, simultaneous, prismatic. Rows of leg always lifting themselves in concert, always working pinkly *en masse*, always floating like bespangled motes in this otherwise rather empty sunbeam of Nadjy.

And in it all was ever more the queen bee leg of Urquehart. The Amazonian tread of those Roman flanks, never so Roman as when unskirted and martialized in boots and gold lace, as if Cæsar and Mark Antony had left the mark of their cohorts on the descendants of Hungary, and the Rakoczy march were still the march of the legions.

You could not quite shake off the hallucination in this bewildering phantasmagoria that Urquhart was in some doubt as to which was the biggest, her leg or her voice, and so gave her observers the benefit of both. You were puzzled at times to decide whether she was Scotch and human, as her step and her name indicated, when she strode out and posed, or only Roman and marble as her voice suggested when she sang.

You were insensibly swept by Marie Jansen, in spite of herself, to Sadie Martinot—because Jansen, in dance, made you regret that blithe French grace that lit like a canary on the stage, and made piquancy take the place of pains-taking. Nobody will ever again quite convert the Casino stage into a bough, and perch on it in bob-a-link style, as Sadie did. She was the only one of her brood whose feet twinkled, whose little throat gurgled, and whose saucy head was set on like a petal, to be swung by every blast of melody into rythmic beckon and invitation.

It was for such unconscious and seductive personal charm that we condoned everything else—even her husband.

It is for the lack of her quicksilver that we stare at Jansen with regrets and try to admire her for other qualities.

It was owing to her carnivale blitheness that we used to turn to the Lenten grandeur of Urquhart for forty days' fast and repose. But now we have Lent without any carnival.

Degenerate comic opera is a mature form of what we used to call when we were children a "Poppy show"—that, I suppose, being a perversion of puppet-show. It is meant to capture two senses, sight and hearing, and make men drunken with melody and motion, the twin drugs of the entertainment shop. Anything more than that I defy you to get out of Nadjy—if you use an achromatic glass.

But you will have to acknowledge that the Casino in every turn of its chromotope keeps this dual fascination in view—girl and gallopade. It has bleached and deodorized comic opera down to elemental sound and patter, like the hair of the golden girls, and then dyed it with artifice until it shines like the morning star. Story has gone, sentiment is banished, irony sinks into burlesque, humanity is reduced to pink legs and restlessness that keeps time, and tenderness is tramped out by the topical.

That's my estimate of comic opera, seen through Rosenfeld's opera glass.

I ask the achromatic if it's organic, and it replies "No, but it's orchestral." Is it tender? "No, but it's tempting." Is it pathetic? "No, but it's pattering" Is it human? "No, but it's humorous" Is it musical? "No, but it's melodic" Has it any meaning? "No, but it has motion." Does it get on? "No, but it goes round." Is it delightful! "No, but it's dazzling." Will it make money? "Yes!"

Comic opera is a stained-glass window, through which folly shines in dancing rays. Having been inserted in the temple of the Muses we are content, like children, to sit in our old seats and see the colors of Polyhymnia and Calliope and Terpischore wiggle and flit—wiggle and flit, while the band plays

The abiding impression is that there was something pink and round sticking out all over it, and that Aronson and McCaull and Duff and Rice are somewhere outside "working the oracle."

I wonder how a comic opera would look without girl?

Probably like an old apple tree without blossoms.

Or a Sunday newspaper without cuts.

Or a dinner without wine.

One might as well try to imagine Belle Urquhart with a wooden leg as well as a wooden voice, or Sydney Rosenfeld without a topical song in his vest pocket, or Bob Hilliard without a paragraph, or T. Henry French without a play, or Lillian Russell without a husband, or Mr. Frohman without The Wife, or a yacht without a skipper, or a Rosenfeld opera without a Hopper.

Mr. Aronson understands perfectly well that one-half the world was constructed with the one definite purpose of contemplating the other half.

That's why he runs the Casino so successfully. Its foundations are laid in the eternal hard-pan of girl and rumti-dum-di-doo!

Thus philosophy and finance kiss each other, and the pink and soft millenium goes merrily round.

Nobody ever pretended that comic opera in our day does anything new, except get a new name. It is locked up, harnessed and chained in girl. There are three or four things that it must always do or it wouldn't be comic opera. And it keeps on doing them over and over just the same, except that it changes its colors and its phraseology. Nadjy brings on its platoons and ranges them on each side; they file, defile and profile, just as they did in all the other operas. They go round in the same old circuit, and exhibit their stockings as before. They stand on one leg and then on the other; they saw the air when they sing just the same; they all wag their heads to the right or left, under the same impulse; they come and go as they did in Erminie, and as they did in everything else, way back to Genevieve de Brabant and the old red sand-stone period of Offenbach—without knowing why they do it.

They patter their calesthenics rhythmically without a novelty. They sing just the same; they form banks and waves of girl; they flood the scene; they all smile the same and frown the same, and without one individual idea knit themselves lusciously into girl ensemble under the dainty whip of rum-ti-tum.

If you can set that case of butterflies to watch-work, you'll get it.

If you lengthen their skirts you'll lose it.

I wish I had owned Rosenfeld's glass when Kate Forsythe and Georgie Drew were put into Mrs. Doremus' play last week and were driven tandem—Georgie ahead.

It would have been interesting to observe the curious result of a sober comedy ruined by its funny business, and to see a new turn taken on the Mrs. Malaprop to the destruction of a new Forget-Me-Not.

Georgie picked up the drama, put it into her own satchel of serio-comic and walked off with it, feathers and all

I should have liked, also, to have got one squint at The Mystery of a Hansom Cab, before Mr. Palmer buried the Mystery without flowers, if only to see Harry Lee walking cleverly again in his own funeral procession.

I don't suppose, however, that any glass will make me see things other than they are. Miss Siddons would be just as bad through a telescope, and Miss Forsythe would be just as good.

If I had owned the glass I might have tested its power by trying to see how Miner and Mackaye got along in Washington and Chicago. It might be what they call a field-glass, and that ought to be a good thing for field days.

Viewed from a distance Mr. Mackaye might present some interesting aspects, especially when he was buried deep in social honors, and Mr. Miner, peeping under the weight of laurels, asked, "Where do I come in?"

One thing is certain: I have got to use the glass, and whenever I look at comic opera I shall use the small end, and when I look at Sydney I shall use the large end.

If I didn't I'd have to take back all that I have already said.

But you who have no achromatic glasses may keep your naked eyes on him, and mark how he grows.

He sheds plays and things as he ambles through life.

And all the managers are scrambling for them.

NYM CRINKLE.

P. S. One of our histrionic geniuses has had a route made of her indispositions, and it turns out that neuralgia is a one night stand.

At a recent performance a wag wrote up on the show-bill in the lobby: "Legitimate drama while you wait."

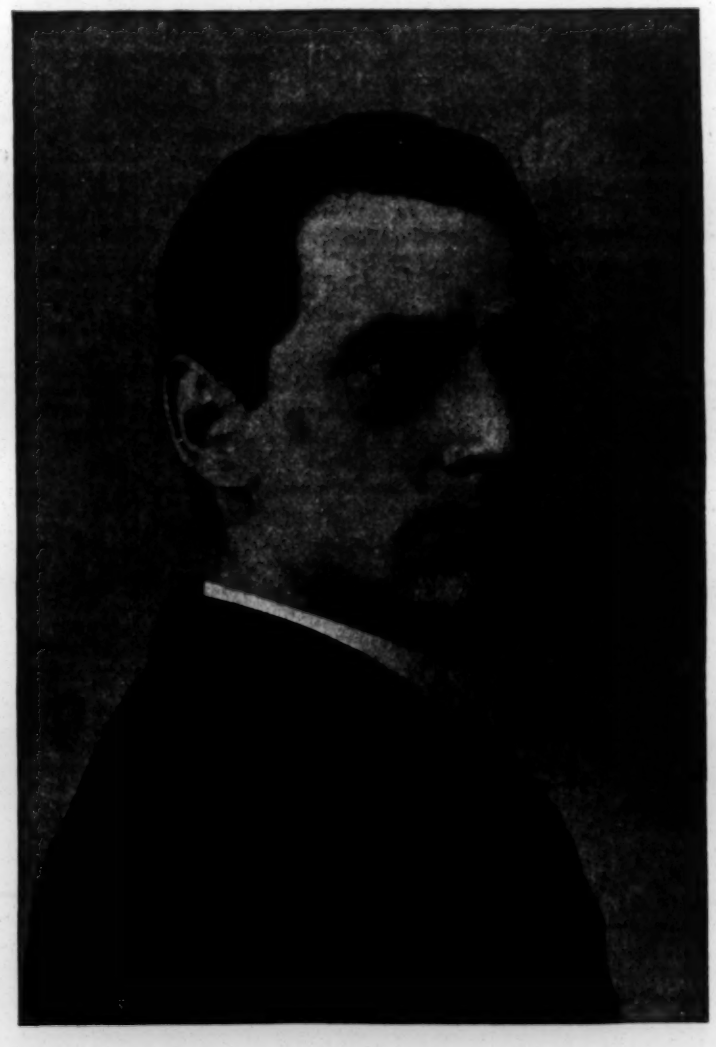
But the public would rather see her sick than all the other healthy actresses put together, which, to say the least, is tender.

I asked her once how she liked being slated, and she said, "Oh, I'm used to being punctured!"

This reminds me of Barrymore. I met him the other day. "Have you got anything new on your mind, old boy?" I asked.

"Not a scrap," says he.

N. C.



FREDERICK PAULDING.

Actors' Fund Matters.

A special meeting of the Actors' Fund Association was held at the Fund rooms on last Thursday afternoon. There were present twenty-seven members. President Palmer stated that the purpose of the meeting was to amend Sec. 23 of the By-Laws, which provided that only the amount of money derived in one year from benefit performances should be applied to the purposes of relief. The amendment proposed read as follows: "The Board of Trustees shall have the power to apply for the purpose of relief in any one year such portion of the income of that year as may seem to them just and proper. The rest and residue of the income of said year, if any, shall be laid aside and accumulated as a fund to be applied by the Board of Trustees to the other objects mentioned in the Act of Incorporation." It was adopted unanimously.

The Board of Trustees will meet to-day (Thursday) to hear the report of the Committee of Arrangements with respect to the Annual meeting, which will occur on June 5. A suggestion has been made, and probably will be adopted, that the regular business meeting and election be held in the afternoon, and a social gathering to which others than the members will be invited at some available theatre in the evening. In that event the exercises will consist of the President's annual address, remarks by noted speakers and some musical selections rendered by orchestra and a vocal corps. The idea seems to be an excellent one. It is designed to promote a wider interest among the profession in the Fund and its work.

The Masconomo House, Manchester-by-the-Sea, Mass., will open under the management of John B. Schœffel, on June 22 This is the eleventh season of the house, which is the most delightfully-situated hotel on the New England coast. J. J. Sullivan, the head of the dining-department of Harvard College, is to personally superintend the cuisine the coming season, while F. Walmsley will act as assistant manager.

At the Theatres.

CASINO—NADJY.

Nadjy	Marie Jansen
Princess Etelka	Isabelle Urquhart
Angella	Jennie Weathersby
Rakoczy	Mark Smith
Faragas	James T. Powers
Count De Rosen	Henry Hallam
Margrave of Bobrumkorff	Fred. Solomon
Konrad	Kate Uart
Ladislas	A. W. Maflin
The Mayor	A. W. Tams

Chassaique, composer of Falka, is beyond caivl the most agreeable composer of opera bouffe music in France to-day. While he has not the swing, sparkle and vigor of Offenbach, he may yet be termed, in the absence in his own country of any other writer of equal merit, the successor of that king of rhythm and melody. Chassaique in Nadjy, the new opera presented by Mr. Aronson at the Casino on Monday night, has not succeeded in breathing the "catchy" element into his score to the ex tent that popularized Falka.

And yet Nadjy is a charming comic opera, graceful and melodious in score, having a lucid, romantic story with a humorous underplot, and mounted with all the skill, taste and lavish liberality which are proverbial at the Casino. It is not likely to duplicate the immense run of its predecessor, but it should nevertheless enjoy a prosperous and extended career.

The plot of Nadjy appeared in last week's MIRROR. Suffice it to say that the adventures of the Queen of Hungary, on the one hand and the queen of the ballet on the other, comprise a series of diverting and amusing incidents. The book, by Alfred Murray, somewhat errs in the direction of ponderosity—as the usual English-born libretto does—but it at least is tolerably free from the slang and variety wheezes to which we have become used in the comic operas of native authorship or adaptation. There are many scenes which may be cut, and many opportunities for effective amplification, all of which will doubtless be perceived and attended to by the Casino directorate.

The score is musicianly and surprisingly fresh, so far as certain numbers are concerned. The finale to the first act is formed by the skilfull blending of the several airs immediately preceding it. It is, perhaps, the most effective ensemble piece in the composition. A boating song, sung by a bevy of pretty girls in piquante rowing costumes; a couple of Hungarian melodies, and some topical songs allotted to the principal comedians were the numbers which found most favor with the audience, and were greeted with the greatest applause. Encores were the order of the night. The chorus and auxiliaries were handled most picturesquely. We have never seen the groupings more ingeniously or artistically arranged than in this production. Mr. Barker, judged by his work in this direction, is the most efficient of our various stage-managerial importations.

Miss Jansen was naturally nervous. She had taken the title role on the preceding Wednesday and studied and rehearsed it in the very brief space of five days. Miss Jansen has not the *chic* of the capricious Martinot, but she is gifted with a better voice and method, and it is likely her performance of Nadjy was more satisfactory, generally considered, than Martinot's would have been. She was arch and sprightly as the mischievous ballet-dancer, throwing a good deal of mild naughtiness and *abandon* into the interpretation. She sang the music very pleasantly, and particularly delighted the house with her clever rendering of a song descriptive of the dancer's life, with some graceful steps thrown in. For her courage, as much as for the merit of her work, Miss Jansen was honored with an individual call before the curtain, besides flowers galore.

Miss Urquhart was massively beautiful as Etelka—in the earlier acts, before she went into iconoclastic tights and military boots. This lady's voice is peculiarly metallic. With the exception of one or two of the lower notes the organ is hard as flint, and quite as inflexible. Etelka is the leading role in the opera. It is a pity that it was not entrusted to more competent hands. Miss Urquhart frequently flatted, and altogether showed an inability to fill either the vocal or acting requirements of the part.

Mr. Solomon was really amusing as the Margrave. He is a genuine comedian, without the variety-stage characteristics of the average latter-day comic opera funny man. He does what he has to do conscientiously and intelligently, without resort to horseplay or vulgarity. In most of these respects an actual antithesis was presented by Mr. Powers, who played Faragas. Mr. Smith looked handsome as Rakoczy, the picturesque patriot, and Mr. Hallam was equal to the modest demands of the Count de Rosen. Miss Weathersby filled a small part satisfactorily—it afforded no scope for her well-known eccentric talents.

There are three scenes. The first, painted by Henry E. Hoyt, is an exterior view of a castellated medi æval mansion with old Vienna and the banks of the Danube in the background. The second scene is an interior of carved oak in the style of the early Dutch renaissance and has a massive character. The third and principal scene of the piece was painted by Richard Marston, and it is one of the best efforts of that artist. It represents a street in ancient Buda-Pesth, with a bridge over the Danube. On the right are old houses coming up to the foot of the bridge, beyond which a tall tower rises nearly in the centre of the upper stage. On the left an inn with a portico rises in a massive and vigorous style. The distance of the set is an exquisite view of a canal spanned by a bridge and lined with old houses, cathedral towers, etc. The whole is resplendent with color and aerial effect.

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WINDSOR THEATRE—QUEEN OF THE PLAINS.

Calamity Jane	Kate Purssell
Minnie Gilmore	Amelia Watts
Desaree Grouch	Pauline Parker
Ned Ralston	J. J. McCreedy
Barney Phages	John W. Ransome
Peter Grouch	Ed. Chapman
Detective Gilmore	Arthur Sprague
Old Mystery	Maurice Flynn

What the abettors are pleased to dub "a grand production of the beautiful and sensational Western romance, Queen of the Plains, in a prologue and three acts," was shot off at the Windsor Theatre last Monday evening for the first time before a New York audience. The piece is said to have been tried on the dogs as Calamity Jane, but the dogs did not consider this title particularly fetching, and as they are the most high priced members of the cast, the managers concurred forthwith to substitute the present royal appellation. In addition to the Russian wolf-hounds there is a white horse, but Kate Purssell, who sits astride upon this lactean charger, is not a Titian beauty, although her figure is of heroic mould.

It is fortunate that the plot is outlined in the programme, otherwise the bewildered auditor would never find the key to this wild, weird, and wicked dramatic riddle. According to this authentic information, the play is "a dramatization by the author, Ned Buntline (Reckless Ralph), of the famous story founded on facts, which he published in a New York weekly a few years ago." The author has since joind the silent majority, and thus "the evil that men do lives after them."

We also learn from this printed source, that Jane Grayline's "mother is driven from home by the jealous rage of her father, and with Jane, then a little child, seeks refuge with a brother, who is in hiding in the Western mountains, for an *accused* crime, of which he is innocent. The father's *persecutions follows* them even there, and believing the brother she lives with to be a paramour, he incites the Vigilantes to kill all three. The mother and brother are killed, but Jane and an old, faithful servant escape, and from that time she becomes almost a demon, swearing eternal vengeance against all who were implicated in the *murdering*. She often appears in man's attire, allying herself with road agents, outlaws, gamblers and cutthroats, seeking her victims everywhere, who, sooner or later, succumb to her terrible vengeance. She becomes such a terror that they nicknamed her Calamity Jane. She is a brave, true woman through all her thrilling adventures, and even her proud old father sues for mercy at her feet." We have copied the published synopsis in full, because such a classic effort ought to be placed on record for future dramatists.

It should be noted incidentally that during the cessation of pistol shots the by-laws of dramatic action are frequently suspended for the introduction of a variety entertainment, characterized as "sensational specialties of songs, dances, sketches and funny sayings." Some of the acting was decidedly praiseworthy. Kate Purssell, however, excelled the rest of the cast—in height only; in other respects she was not quite up to the mark. Amelia Watts acted efficiently, but whistled with amateurish mildness. Pauline Parker made a comely soubrette, and brought down the gallery by her singing and banjo playing. John W. Ransome and Ed. Chapman are both amusing comedians and specialty artists, but the former should leave sentimental songs seriously alone. Maurice Flynn enacted the role of the half-crazed father of Jane with realistic intensity. J. J. McCreedy has an excellent presence, and is well suited to the character of Ned Ralston. Arthur Sprague was appropriately villainous as Detective Gilmore, and a number of minor roles are entrusted to competent people. The supernumeraries were "bearded like the pard," and their mechanical mutterings were scarcely up to the standard of a Greek chorus.

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Frank Mayo revived that dessiccated butternut, The Streets of New York, at the Academy of Music on Monday evening. It was not produced well, at least as far as the acting went. The settings gave evidence of having been hastily picked from the areas and cellars of the Academy, and hurriedly swashed with a wire duster to give it a tinge of freshness. But Mr. Mayo is not to blame for this, for the engagement is a brief one, and on the supposition that the piece was not intended to embrace a season at this house, it might have been concluded that "anything would do."

Mr. Mayo's strongly-marked individualization of the character of Tom Badger differs but little from his portrayal of fifteen or twenty years ago, albeit he has added in the present instance a personal avoirdupois that was formerly absent, and which lessens his activity somewhat in the more energetic scenes. This is no fault, however. He enters into the impersonation with all his old-time interest, and having what is professionally known as the "fat" of the play, succeeds admirably in extracting it to the satisfaction of his audience.

With but few exceptions, Mr. Mayo's company does not afford him capable support. The Captain Fairweather of J. H. Taylor was highly creditable, and received considerable applause. We have seen a better Gideon Bloodgood than that of David Hanchett, and an infinitely better Mark Livingston than that of Clarence Harvey, who was unmistakably mis-cast. His love-scenes with Lucy Fairweather were frigidly cold. William Harcourt gave a fair idea of the character of Paul Fairweather, but not one that will be remembered in history. The Puffy of T. J. Herndon was a trifle exaggerated facially, but otherwise acceptable. Dan, the "spoilt boy of his mudder," succeeded in creating some amusement in the supper scene.

Frances Graham, as Lucy Fairweather, elicited the sympathies of the audience more through her condition than by the excellence of her acting, though the latter was by no means bad. Her faults seem to lie in a lack of confidence rather than in her inability to act. Considering that Gladys Graves is comparatively new to the stage, she displayed considerable dramatic force as the arrogant, heartless city belle, Alida Bloodgood. Paradoxically, she was charmingly repugnant to the audience, and thoroughly hated before the piece ended which is a nodding feather in her histrionic cap. Clara Goldsby, as Mrs. Fairweather, and Marie Haynes as Mrs. Puffy, seemed to meet the favor of the audience.

En passant, it might be well to remark that in this fleeting existence twenty years usually makes a difference in the personal appearance of people. Perhaps Mr. Mayo doesn't know this, for he did not look but a trifle older at the end of that time, nor did Gideon Bloodgood, who, in the prologue, seemed to be a man of about sixty. After twenty years battling with the world, he reappears about the same age, and apparently in the same suit of clothes. The servant, Edward in the prologue, appeared about twenty-five. Twenty years subsequent he seemed to be even younger. This may be taken for "dramatic license"—we suppose it was—but it is difficult to reconcile it with actuality. The fire and street scenes were quite realistic.

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There was a change of bill at the Standard on Monday night, when Neil Burgess appeared as Widow Bedott. It is hardly necessary to state that he provoked great amusement. In fact, the audience was vociferous in its appreciation throughout. Frank J. Currier was funny as Elder Sniffles, J. K. Mortimer doubled Tim Crane and Mr. Maguire acceptably, Adolph Jackson as Tom Winnett, and T. D. Frawley as Fred Maguire, were equal to the requirements. May Taylor played Melissa admirably, Marie Hartley was clever as Dottie Sniffles. Clara Stoneall as Mrs. Maguire, and Asther Robbins as Widow Jenkins did nicely. Charles Gaylor's Lights and Shadows next week.

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Kate Claxton opened at Niblo's in The World Against Her on Monday night for a two weeks' engagement. There was a fair house that was moved to unstinted applause. The cast remains the same as when last seen here, Ida Waterman, Arthur Forrest, Kate Claxton, and Charles A. Stevenson being the principals. Excellent work was the Ned of Ella Magreggor, who was heartily applauded at several points in the performance.

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Frankie Kemble, in Sybil, attracted a large audience to the Third Avenue Theatre on Monday evening. The spectators thoroughly enjoyed the acting of this clever star. The piece is entirely different from the conventional Irish drama, and affords many opportunities for the introduction of Miss Kemble's bright specialties. She captured the hearts of the whole audience at once by her capital singing and dancing, and received many calls. Harry Bell was amusing as Madder, the artist, while Howard Kyle, as Horace Paxton, was creditable. Lottie Church, in Unknown, will be next week's bill.

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Natural Gas is one of the most successful of the nonsense pieces. The engagement at the Fifth Avenue has thus far proved most profitable. In Donnelly and Girard are seen two very amusing comedians, while Amy Ames' inimitable Biddy, Jennie Yeamans' clever dancing, May Yohe's delightful singing form a most attractive combination.

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Herrmann this week is mystifying the patrons of the Grand Opera House where he opened on Monday night to a good-sized audience. Next week, Kiralfy's Dolores.

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The Vokes company continues to attract large audiences to Daly's with the same bill that was presented last week. On Monday next there will be no performance, the house being closed in compliment to Mr. Wallack, whose testimonial takes place on that evening. On Tuesday the programme will consist of A Game of Cards, My Milliner's Bill, and The Rough Diamond. On Thursday In Honor Bound and The Circus-Rider, with The Rough Diamond will be grouped.

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The Lady or the Tiger, in spite of it failure to meet the critical test, seems to be successful in attracting the public. The houses have been larger than Wallack's Theatre has known in a good while.

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A Possible Case is meeting Manager Hill's expectations at the Madison Square. The engagement has been profitable, and the piece, in the face of divided opinion, excites laughter and applause.

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The Still Alarm continues to be successful at the Fourteenth Street Theatre, its run having already lasted longer than was reasonably expected.

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The Queen's Mate is a go at the Broadway, where large houses have been the rule. The music is extremely pretty, the cast excellent and the mounting superb.

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The Wife is rolling up the figures at the Lyceum. The 200th performance is past. The Wednesday matinees will be discontinued hereafter.

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Drifting Apart in its second week at the People's Theatre continues to draw good houses. Next week, Lost in New York.

Actors' Dens.

VII.

The matrimonial difficulties arising among members of our profession are about as choice food for the daily papers as the most ardent reporter could wish, and when an actor or actress happens to have a difference in respect to conjugal rights (or wrongs), every sheet in the country vies with each other in coining suppositious facts or unearthing the most trivial circumstances, and magnifying them into damning evidence pro or con. Slights are swelled to slanders, the passionate protestations of early love printed, habits discussed, and the very undershirts of their domestic lines turned inside out, torn to shreds, and hurled in a hopeless tangle at the feet of a learned and disinterested jury, where, treated as a choice morsel, it serves to regale the public until another and a more racy case is presented to their kind consideration.

Tom, Dick and Harry, if they happen to be barber, baker or bartender, may cut, slash, hammer and deceive their spouses, get divorced and be forgotten; but the actor is an unclean thing for morality to throw mud at. Of course it is the same with all public men. The smallest hole in the social deportment of a well-known name is readily seized by the claws of the iron devil, to be ripped into unseemly rents. But how often do they take the trouble to inquire into the lives of the quiet, loving couples, who, through years of experience in the dramatic treadmill, jog along without a hitch, comforting and supporting each other in poverty and want, keeping up appearances against all odds, and oftentimes, out of their own slender means, assisting brothers and sisters several degrees poorer than themselves.

That such couples exist is an undisputed fact; couples who have stuck together like two clam-shells—not through fear of Mrs. Grundy, or for the sake of appearances, but simply because nature cut them out for each other—mutual trust and the freedom of a Bohemian life obviating the necessity of doubtful espionage. I know several whose domestic life is as poetical as this age of beer and pretzel will permit, in homes made beautiful by patience, taste and romance. What would you say to beginning life with one small cot, mattress, blankets, one bowl and pitcher, a pillow and two yards of matting. That was the stock in trade of the couple whose realms we are about to explore. It has taken them six years to collect all the pretty things which fill their four small rooms; but bar the cot, nothing was bought until they found just the article they wanted. Time was of no consequence, and the longer they waited the more money they had to invest. Every separate thing represents the savings of a week's salary. The parlor was the last furnished, and the gaps between each purchase were long and weary, for it was a bad season. The couple were divided for the first time, and the "lord and master" lost several weeks' salary. So the "little woman" got close, and purchashing was stopped for the time being. They now have everything that is necessary for the greatest comfort, only articles of vertu meeting with consideration.

In a modern house, rented at low prices to small families, you generally find, if the neighborhood is desirable, that the landlord has not devoted too much expense to interior decoration, depending on the location to draw tenants. If the neighborhood is indifferent, then the interiors are ablaze with "gold paper," which is often made a feature of in the Sunday "ad." Happily, our little couple have only one room papered—the parlor, or sitting-room—and that, too of a modest pattern and soothing tint. The bed room and dining-room were originally dead white, which "came off" beautifully. The kitchen is painted a very artistic green. You shall now see what a little taste can do toward getting round the discomforts of a place built to let to anybody. Being, as it were, half the front flat, there is no private hall, the people on the other side sharing that which divides the two sets of apartments (as also the bath-room), so the opening of the only door they use brings us at once into the front room, which is parlor, reception and sitting-room in one. Looks cosey, doesn't it? Running toward the back of the house is bed room, dining-room (used for studio and writing room as well) and kitchen, which, strange to say, is the largest of the four, and but for the tubs and range would be decidedly the best in the flat. The first furnished was, of course, the bedroom. They began, as I told you, with the simplest necessaries. Let us begin there, too. What! it is not what you expected? Well, no. A human being who could be content with whitewashed walls, and not make an effort, however slight, to improve them, would find a Tomb's cell Arcadia. Their first carpet being two yards of matting, they commemorate the circumstance by covering the hideous walls with strips of it from floor to ceiling, tacked closely together by brass-headed nails. The original piece, or rather part of it, hangs upon the door, painted by the better half in illustration of one of the stories from the Arabian Nights—a squatting Turk upon his magic carpet, prettily suggestive of their start. The frieze is made by the junction of ten or eleven Japanese towels; their bright, blue hue and quaint designs in black and white, making a delightful contrast to the matting.

To carry on the idea, you see each corner of the ceiling is obliterated by a Japanese umbrella, the handle cut short off. The three-quarter white-maple bed, with its silk patchwork quilt, is tempting enough for a millionaire bride. The quilt is home-made, and is evidence of many trips to some big down-town house, where "scraps" are to be had cheap. The bureau and wash stand pretty well fill the room. Small? Yes. You could hardly swing a cat, but then that persuasive instrument would be out of place in the hands of either, for they never disagree save on one subject, and that is, who shall get up first and light the kitchen fire.

Keep a servant! Now what harmony could possibly exist in a nest like this with a slipshod, gossipy servant. No; a woman comes twice a week to do the dirty work. It's cheaper and saves breakages. The shade thrown by the silver-gray silk curtain gives a beautiful tone to everything. In winter it is replaced by a heavy rep, and when the light is lit, the red globe makes the room as warm and snug as it is now cool and chaste. The kitchen was their next care. In the early cot days they obtained their meals at restaurants, when and where they pleased. But as funds increased they bought a stove and utensils, and then their troubles began. Both being utterly without culinary experience, the cookery book was religiously studied, and many pounds of good food hopelessly wasted before they graduated.

Look into the china closet. Not a white dish amongst them all, and not a chip or crack in any piece. Oh, the horrors of a chipped cup! Our friend, the husband, being of a sporting turn of mind, his implements of chase are here made to serve as decorations, when not in use during the Summer vacation. The gun and rods over the shelf have done good service; the smaller belongs to the wife, and is generally more successful than the big one. Queer that women always have such good luck in fishing. The snow-shoes, brass candle sticks, big eight-day clock and stuffed gull, is quite English, you know, and carries one to Pickwick and company. This is sustained by the quaint old crayon heads in black frames, representing the dead-and gone ancestors of the male members of the family.

The dining-room is modest. Four chairs, table, side-board, writing-desk and easel. Quite enough for so small a room, but they took a long while to collect, and many auction sales were attended before they hit the proper things at proper prices. The leather-seated chairs were most dissipated-looking objects when first purchased—much depressed in the seat and scarred in the legs. Why do they look so nice? Pater familias took them on the roof, ripped open the cushions, picked the hair apart, soaked the leather, scraped the wood, repolished, and lo! rejuvenation. It was a tough job, but the satisfaction of tender seats makes amends. The writing-desk was picked up cheap, and has been treated by the owner in like manner, and is now as you may observe, disguised in a last century costume of brass knobs and handles.

Now look at the walls. The dado is substituted by prints, old etchings and engravings in black frames of uniform size. As they are all figure-subjects, the feeling is more harmonious than one would suppose. The frieze is a masterpiece by the more delicate half of the establishment. A long strip of common cheese-cloth, about a foot wide, lightly tinted, with groups of Greek figures painted in distemper at intervals of two feet. If the drawing of some of the ladies *is* a little off, the effect is certainly very pretty, and does credit to the fair artist. She also painted the strips of convolvulus and hollyhocks in the panels of the doors. The case of birds is a memento of a Summer's camping-out, shot by our friend, prepared and stuffed by one of the party. Hanging over the door is another memento of the same trip, the skin of a black snake, killed after a violent struggle of two minutes.

The etching over the mantel-piece is from an oil painting by Barse, an American artist, now in Paris. It is called "One Hundred Years Ago"—a quaint, pretty face in a satin poke bonnet. I myself posed for the bonnet; that is, I wore it for him to paint from during the absence of the model. Boston artists are well represented here. The large water-color of still life is by Fred. Hassan, also in Paris, and the delightful Venetian sunset on the third vacant wall is by Jerome Elwell, who religiously sticks to his Boston studio. The silver cup is a prize won at that brutal sport pigeon-shooting. Nothing to be proud of in my estimation. I have asked him to turn his attention to cats.

Now through the bedroom once more, and we are in the "best room." Here evidently the woman has it all to herself. Up to date the wall paper remains a hideous monument to the builder's bad taste, but as very little of it shows it is bearable. The pictures, home-made and otherwise, are mostly water colors, and good engravings, bought, begged and stolen whenever the opportunity presented itself—relieved by the judicious placement of a plaster relief (most apropos) or head tinted a delicate ivory shade. Under the old-fashioned round mirror, with its branches for candles, is a small collection of miniatures, painted on ivory by an Irish priest named Keating. The smallest is said by experts to be a portrait of Daniel O'Connell. They were obtained in rather a curious manner. Wishing to purchase a trunk, a sale was attended at one of the express companies, and they were found among a few tools, some stencils, old clothes, etc. The arrangement over the door is both useful and ornamental. It hides the unsightly transom, without shutting the light out of the passage, and prevents the curious from looking in, besides giving an Oriental or Bedouin appearance to the entrance. It is merely a piece of American Indian fabric, made from wood pulp (part of a chief's tepee in fact) colored in blocks by the natives, and suspended over two vertical bamboo walking-sticks jutting into the room from the corners of the door frame. Fans, flowers and "tidies" all over the place. The book case and black cabinets were made on the roof some time after the upholstery work, and are quite ingenious. If you look closely, that effort at relief carving on the doors of the latter represents the four seasons, more beautiful in conception than execution. The carpet, an "art square," is the best of its kind; bright and warm without being any particular color or pattern, as carpets should be. The draperies match, but the thin silk sash curtains are as near the tone of the paper as could be got. In the further corner that little square foot of pale-blue silk covers all that is left of the only tribute vouchsafed to their love. Draw it aside, and look. A deep frame containing a little shoe, a lock of jetty hair, a silhouette made in joke of a laughing, crowing baby, and now the only semblance of their lost treasure. At seven months the little spirit grew tired and weary of this earth, smiled a plaintive smile, became unconscious for eight short days, and vanished into life again. The sofa, so prettily draped, was its last couch—the sofa which was the first bed of the parents. It is the cot cut down and upholstered, now doubly dear from the sweet and bitter associations.

But come away; the rest will keep; the sight of that little shoe has made me weak. A few months ago I put it on the little thing, who, although so young, was bright and strong, and ever had a welcome smile; now sadly missed by

A PARTY BY THE NAME OF JOHNSON.

The Giddy Gusher.

I had a wild idea when I was seven years old that the wheels of time could be impeded, the hand of fate paralyzed, and the solar system unhinged, by my being thrown out of gear.

There was to be a school exhibition. I was to speak that beautiful poem:

"Twinkle, twinkle little star,
I wonder what the deuce you are."

I was to enact a principal part in a dialogue, and lead a march, when I fell out of a cherry tree in company with a tin-pail and so lamed and disfigured myself that I could neither twinkle nor march.

* _ *

"The exhibition must be abandoned," thought I, and I said it, too, for my clever father undertook to show me my unimportance and prove to me that the world would move if I didn't.

The only member of the family that wouldn't be convinced of that was the Gusher. Would my faction in the school desert their leader? Not much. Did any one know that dialogue as I did? Not one. Could "Twinkle Twinkle" be done as I could do it? Why, no. I was on excellent terms with myself, but determined to witness the awful fiasco of the school examination without me, longing to see them floundering through the exercises, and entertaining a sort of day-dream, in which the teacher, in tears, would explain to the parents and visiting friends, that the accident to the surprisingly-talented little Gusher had occasioned the painful necessity of closing the exercises without the more salient features of the programme. I concluded to crawl round and enjoy a triumph on a back seat. I think the dream of the teacher's apology was finished in my imagination by a wonderful effort on my part—in which I hobbled to the platform, and, decorated with court-plaster and a contusion of the nose, amid rapturous applause, did "Twinkle Twinkle," and saved the reputation of the school.

* _ *

Now, the combined efforts of the family couldn't take the conceit out of me. I believed 'em all more or less jealous of me, and in this satisfied frame of mind I climbed, on a sprained ankle, over to the school-house. It was packed with parents and guardians, and unobserved I got a quiet seat near the water-pail, and waited to witness the dreadful result of an accident to the most important person I was acquainted with in those days.

The opening exercise of "Children go to and fro in a merry, pretty row" was done very successfully. Johnny Warts and Sissy Freckles then sang the multiplication table. When Maria Measles stood forth (Maria was my detestation) she held one hand above her head and alternately exposed the back and the palm, a gesture belonging to "twinkle, twinkle." I clasped the water-pail in horror. Was that miserable girl about to speak my piece? I didn't have time to answer myself, but Maria did. She cleared her throat, all the time twisting her raised and open hand, and she spoke my piece and received great applause, and went and sat with my chums and was made much of. She took my place in the dialogue and led the march.

What a sick little girl that was that sat by the water-pail! She learned the hardest lesson of life that day—that valuable and clever as you may be you can be replaced; that you can leave no vacancy in the fickle fancy of the world.

* _ *

Since the Gusher laid her discomfited head on the sharp edge of that cedar-pail no woman has had a better chance to know how she felt than Sadie Martinot on Monday night.

She had been clean across the Atlantic to learn a dance for the part of Nadjy. She had brought from Paris three bewitching costumes. She had got tips from the authors of the libretto and the score, and she felt the consciousness of power and possession in her bosom. She had had a month of rehearsal, and months of identification with the opera. Then comes the rumpus. At the eleventh hour she secedes. But with no note of preparation, a few rehearsals, in steps Marie Jansen and makes just as much of the part as Martinot would, and receives a great deal more praise for it than Martinot would.

* _ *

Jansen's dresses were fresh and tasteful, and although made in New York and costing a fraction of the money put out in Paris by Miss Martinot for her trio of beauties, they were just as effective and brought forth as much admiration. Jansen has a clear enunciation and a better singing voice than Martinot. She is a graceful woman, with very pleasing, unconscious manners, and always a great favorite with gentlemen. The audience seemed eager to testify their approval that Martinot's place should have been so promptly and pleasantly filled. If in any retired spot of that crowded auditorium, somewhere near the water-pail, Martinot had sat on Monday night, she knows just what sort of a strawberry-festival occurred in the soul of the Gusher when Maria took the "twinkle, twinkle little star" business out of her hands.

* _ *

This is a great season for the glittering, frothing, swinging opera-bouffe. What with The Queen's Mate up-town, and The Lady or The Tiger below, and Nadjy wedged between, there's no reason why a young man's fancy or an old man's folly shouldn't be fed to suffocation.

Time was when the dudes and the bell-tops felt an embarrassment of riches with The Black Crook at Niblo's and Ixion at Wood's Museum. Here's three courses of beauty, music and grace, with legs, legs, lovely legs, sprangling, and floating, and dancing, and marching, through the whole of 'em.

* _ *

The Casino has got the boss legs. I supposed that Nature had done her darndest when I saw Dora Wiley's legs in The Merry War. But Belle Urquhart is set up and fitted out like a piano. The cause of Hungary was not in a flourishing condition till Etelka put on the military costume and displayed those enormous and surprising legs. Then I felt the country was safe.

Both McCaull and Aronson are handicapped with ponderous, voiceless women. Caterina Marco has a tremulous top note that ought to be cut down with a hand-saw if a man had to climb a tree to do it, and Miss Urquhart's voice seems as little under her control as that of a windy bull-frog who sits on a log and rolls up his eyes, throws open his mouth and leaves the rest to the air with which he's blown up.

* _ *

It is easy to perceive that some of the prettiest music in both operas falls to the singing of Miss Smith (Miss Marco) and Miss Urquhart, but it goes for nothing, except to exasperate the audiences.

The Broadway is the strong company for female ability. Russell and D'Arville make a splendid team. Miss D'Arville is the notable newcomer. An extremely tall woman, she is yet surprisingly graceful and the best actress that we have in comic opera after Mathilde Cottrelly. She is a good singer, and joining her charms to that ravishing Russell, no wonder Duff is satisfied with the appropriate title of The Queen's Mate. It fits the situation.

* _ *

You do the new and equally successful operas of the town on three nights "in concussion," as Dick says, and this is the result. On the fourth you will dream of the grace and dash of D'Arville, the beautiful face of Russell, the silver march of the pretty women at the Broadway, the great cleverness of Fred. Solomon, the splendid choruses of the Casino, and the charming impersonation of Marie Jansen. Just here there looms up in your dream two red bolsters. (Those are the legs.)

Then you laugh in your sleep for that most wonderfully draped figure with a Psyche knot, full-grown and gone to seed, on the back of her head, is sure to be remembered. That's Cottrelly, who has a costume you can't forget whatever else fades out of memory. Then the dainty little figure of Madelaine Lucette floats in with all her prettiness and cleverness. Such a lot as she makes of the little part—that she is the pleasant memory of the night—for after her stalks the headsman, as the melodrama says, and Caterina Marco lumbers on and shakes her top-note at you.

And here and there mingled with all the companies, mixed with all the operas, coming out of all the confusion, prances that light-house of fun, that pyramid of melody, De Wolf Hopper.

* _ *

If ever a man took an opera by the seat of its pants, after something had floored it, and set it on its legs again, Hopper did it for Rosenfeld, Lyon and Nouak the first night of The Lady or the Tiger. Where there was a faint, weak kneed spot, there was Hopper as dependable as the Chemical Bank, issuing notes on which there are no discount, and whooping up the flagging game with inimitable spirit, melody and ability.

Hopper is a great man—the public would understand how great if he fell ill and somebody else had to play Pansanias. The night I dreamed a great combination dream of the reigning comic operas, I saw on the bill board at the gates of a theatre the attraction set forth as "The Lady or the Tiger—Music and words by Hopper—Hopper's opera."

* _ *

I was invited one day a while ago to go over to some neighboring hamlet and see Matt Morgan's big picture of "Christ Entering Jerusalem." I wish I had, now that I have seen some photographs of it.

The groupings are splendid, the drawing superb, each party tells its story of anguish, anxiety or joy as their positions indicate. Behind the figure of Christ those his healing touch has saved, and in advance the mother lifting her dead child, and the daughter beseeching His aid for the blind father she is dragging forward. It seems as if all Chatham street had yielded their Hebraic countenances to make the mob, and every phase of human suffering contributed an example to swell the multitude crowding upon the footsteps of the man of many sorrows as he set his face toward Jerusalem.

A photograph does not give a complete idea of a picture, but if the coloring is equal to the grouping, the expression and the drawing exhibited by the photograph, this picture of Mr. Morgans must be a wonderful one.

The Bostonese are greatly taken with it and one of the papers calls it the work of an American Muncaczy.

* _ *

How nice family love is, and what a lot of it there is among theatrical people. On one block the other day I met four instances of it.

Mrs. Frank Mayo, one of the fondest mothers and most devoted wives that ever lived, was the first. She was radiant. Her son Edwin had advanced so in his profession last year, that he was almost as good as Frank, his father. And had I seen Frank, lately? He was looking so well. She was such a happy woman, with two such men growing up about her. She will insist that Frank and Edwin are both promising young fellows. God bless her!

Two steps on it was Jennie Yeamans. "Oh, mother is such a favorite everywhere the Harrigans go," said she. "And when they get to California she'll have an ovation."

"She deserves it—she's a wonderfully clever actress," said I.

"Oh, isn't she!" echoed Jennie. "I hope she'll take care of herself." And Jennie would have talked an hour about that giddy thing, Annie Yeamans, expressing anxiety lest ma was paddling round wet towns without rubbers. "She's so careless," says careful Jennie.

The next group of young men furnished a glowing specimen of fraternal love in William Haworth. His people had just sent him some fine notices of Joseph's success in Cleveland with Paul Kauvar, and the brotherly heart was full of the pride he felt in Joe's triumphs.

"He opens in Chicago to-night," said he. "I wish I was there. I don't know which seems the dearest to me, a success for Joe or a success for myself."

So I delighted him by saying, "The success of Joseph Haworth is assured. He's leaving a splendid record to rest on awhile, by these five weeks in Anarchy, at Cleveland and Chicago. And he'll be ready to begin the new play in September, and do greater things than ever."

And William's eyes blazed just as Joseph's do when you say anything complimentary of William. It's doing William a personal favor to admire Joseph.

* _ *

I hadn't got over the grip of the affectionate brother-hand when I struck the clasp of Lou Harrison's.

"Business good—health first-rate," said he in answer to salutations, "and the two orphans in great form. Pop in my dressing-room last night like a boy." The "two orphans" are pa and ma—as comfortable a pair of fond parents as the profession contains. Then I heard of Louis' troubles.

"Pop's health had been bad, but thank God! the dear orphans are both right now," and so I left him, my own heart all the lighter for having encountered the other loving hearts. And there are so many of 'em in the dramatic profession no wonder it's a dear one to

THE GIDDY GUSHER.

Mr. Stuart has Something to Say.

Editor New York Mirror:

DEAR SIR—Will you allow me the courtesy of space in your columns to correct the theories advanced by Mr. T. W. Robertson concerning my connection with the production of my version of L'Abbe Constantin at Wallack's Theatre, where he was at that time employed as stage-manager?

The episode which Mr. Robertson treats so lightly and, I may add, so recklessly, represents to me two months' observation, thought, and hard work, in Paris and New York, and is altogether such an expensive experience that I may be pardoned if I do not regard it from the Robertsonian standpoint. Nor could I be expected to consider the production simply as the vehicle for the American debut of an unknown actor, Mr. Robertson's protege, and ex-member of his Caste company, Mr. Lovell. Moreover, as I have arranged for several other plays, original and adapted, and shall be called upon in due course of time to assist at their production, I scarcely think it fair to myself to submit in silence to the misrepresentations of the tourist who tarried for a time at Wallack's Theatre, or to allow him to convey the impression that in an enterprise representing so much expense to the manager, such an investment of time and labor to myself, I acted otherwise than to the best of my judgment, uninfluenced by personal prejudice *pro* or *con*, and seeing in the distribution of parts and the stage business one thing only, and that thing not the acute personal pronoun of a stage-manager, but the good of the performance.

As, instead of accepting the large "certainty" for my adaptation, which Mr. Abbey was willing to give, I arranged with him on the basis of a perpetual royalty per performance, I was desirous of proceeding in the matter of the cast with due caution lest the acting should in any way injure the reception and prospects of the play. But I counted without the host of a stage manager with a "chum" to provide with an appearance. Mr. Robertson wantonly asserts that I preferred an untried actor without reputation to such an experienced leading man as Osmond Tearle, and indulges in a theory which is a fabrication from beginning to end. Being, according to this Robertsonian romance, "sweet on the part myself," having "preconceived ideas about playing it," and confronted with the necessity of "approaching Tearle gently with suggestions," I preferred a new-comer who would be apt to carry out my "preconceived ideas." Mr. Robertson has no foundation whatever for these statements. No desire was ever expressed or even felt by me to personally execute my "preconceived ideas." Nor did I favor Mr. Lovell's appearance in the part. On the contrary, after his third rehearsal of the second act which contains the hero's "acting scene" (admirably played in Paris by Marais), I informed Mr. Abbey that I considered it a hopeless matter, and he then made an offer to Eben Plympton, who had, however, entered into an engagement that compelled him to decline. Mr. Robertson's pleadings that the ex-representative of the Hon. George D'Alroy (on tour), should be given a chance prevailed, and I then endeavored to impart some of the ideas which the ex-stage manager now sneers at, on the ground, probably, that his protege was unable to carry them out. Mr. E D Ward, who was speedily substituted for Mr. Lovell, once the play was produced had, however, no objection to making use of these ideas, and his resources enabled him to do so. Mr. Robertson is apparently anxious to "whitewash" Mr. Lovell, but I naturally object to his doing so at my expense. I said at the time that Wallack's Theatre was not a training school for infants in dramatic art, and only Mr. Robertson would dream, in face of the facts, to endeavor to make me responsible for the presence and the acting in The Abbe Constantin of the former representative of the Hon. George D'Alroy (on tour) Were I as reckless in imputing and publishing motives as Mr. Robertson seems to be, I might be inclined to believe that he was actuated by a desire to injure my business interests when he so warmly recommended Mr. Lovell for a leading part, and so strenuously sustained him against what proved to be my better judgment; but I, of course, know that Mr. Robertson was sincere, however mistaken, in his desire to advance a friend's interests. I, on the other hand, naturally objected to such a dubious experiment. However, Mr. Eben Plympton declined, Mr. Tearle was (temporarily) displaced, Mr. E. D. Ward was reduced (for a few nights only) to the position of an "understudy," and Mr. Lovell, ex-representative of the Hon. George D'Alroy (on tour), duly appeared.

Mr. Robertson endeavors, moreover, to shoulder upon me the responsibility for "the production." If, as he states, he understood from Mr. Abbey that I was to "produce" the play, why did he oppose nearly every important suggestion I made? I will give the following illustration omitted, singularly enough, from Mr. Robertson's "confessions" (?).

My manuscript contained these directions toward the end of the second act: "Servants enter, prepare to close shutters, half extinguish lights, remove trays of champagne and exeunt," this being the original business. On the occasion of the dress rehearsal the lights were left blazing, and I called out from the front of the house and asked that they should be lowered. Mr. Abbey and I then went around to the prompt entrance and examined my manuscript. The directions had been erased, as Mr Wright, the prompter, informed us, "by the stage manager's orders." Mr. Abbey emphatically ordered that the directions should be restored. Moreover, at a special rehearsal for the lights the next night, I so informed Mr. Robertson, who proceeded to argue the point with me. I explained to him that as the fete was over, the guests gone, and the hostess and her sister left alone there was no reason why the lights should not be extinguished, and every reason why they should. Moreover, the sentiment of the scene that ended the act—*i. e.*, the heroine's mysterious exit in the midst of a thunder-storm—demanded that the stage should be in semi darkness. Notwithstanding the stage directions, my request and argument, and Mr. Abbey's explicit orders, the lights on the first night were left ablaze! The sentiment of the scene was thereby hopelessly impaired and it was apropos to this detail, among others, that Mr. Abbey sent his stage manager a letter requesting him to receive any suggestions I might care to make, and to comply with them. I presume that I owe to that official communication so much of Mr. Robertson's epistolatory attention. I must decline, however, to allow his statements to pass unchallenged. Yours very truly,

CLINTON STUART.

New York, May 16, 1888.

Gossip of the Town.

Lillie Berg, the well known concert singer, will sail for Europe on June 2, on the *Aurania*.

J. C. Omey has resumed the management of the Grand Opera House, New Bedford, Mass.

James E. Fennessy, of Cincinnati, is in the city, booking attractions for his house for next season.

Addie Borston left Daniel Bandmann's company in Chicago at the end of his engagement there.

Lilla Vane has been engaged by the Kiralfy's for Mathias Samdorf, which opens at Niblo's on August 20.

A benefit will be given to the employees of the Bijou Opera House on next Friday evening, the 25th inst.

T. H. Glenny has completed and copyrighted a five-act American version of The Mystery of a Hansom Cab.

The booking of the Southern tour of the Casino company, in Erminie, has been intrusted to Klaw and Erlanger.

Mrs. Langtry began her ten-weeks' engagement at the California Theatre, San Francisco, on Monday night, opening to over $2,000.

Marlande Clarke will begin a starring tour in Dr. Jekyll and Mr. Hyde on May 28. The dramatization used is by Florence Gerald.

Arthur Forrest sails for England shortly, to produce a play at the Novelty Theatre, London, written for him by Fritz Cunliffe-Owen.

H. S. Taylor and John Cobbe have secured the rights for this country of the new opera Katherine, which was produced in London the other night.

Souvenirs in the form of corsage bouquets are given to all the ladies at the Wednesday matinees of The Still Alarm at the Fourteenth Street Theatre.

Azack L. Evans, who is now in his second season as stage-manager with John Dillon, was presented by the latter lately with a gold headed cane.

D. W. Truss, for the past three seasons with Thatcher, Primrose and West's Minstrels as treasurer, has assumed the management of the company for next season.

Marion Fleming, last season with Salsbury's Troubadours, will most probably star next season in a new musical comedy by Mrs. C. A. Doremus, entitled The Little General.

Henry Hanscombe sailed for Europe on the Republic. He will return about the second week in August, to join T. W. Keene, having been re-engaged by the latter for next season.

Joseph's Sweetheart, the English play which has been secured for this country by A. M. Palmer, is still running in London, while Sweet Lavender, the New York rights of which are owned by Daniel Frohman, is approaching its one hundredth performance at Terry's Theatre, London.

Sally Cohen closed the season with Monroe and Rice, in Boston, on Saturday night, and is now at liberty.

On Wednesday last contracts were signed by F. F. Proctor and George S. Knight, by which Mr. Proctor becomes part owner for one or more seasons of Over the Garden Wall.

Jennie Williams has been engaged by Harry Kennedy for the production of Lights and Shadows at the Standard Theatre next Monday night. She will introduce a new Spanish dance.

Frank Moran's San Francisco Minstrels will begin their third and last week at Tony Pastor's Theatre next Monday night, their New York engagement having proved highly successful.

The Mountain City Theatre, Altoona, is spoken of very highly by the profession for the excellence of its furnishings and general comfort. It is the only theatre in that city on the ground floor.

Violet Black, formerly of Daniel Bandmann's company, has been engaged to appear in the production of Scott Marble's new comedy, My Husband, at the Academy of Music, Chicago, next Monday night.

Ben Maginley, who has been sick for over a month at his home in Westchester, with throat trouble, made his first appearance down town yesterday (Wednesday). He will spend the Summer in recuperating.

Frank Lander, late with Daniel Bandmann's company, who is now playing the part of Will Somerville in Howard P. Taylor's infatuation, has been specially engaged in Scott Marble's comedy, My Husband.

On Tuesday Fred Mordaunt retired from the New York Managers' Exchange, which will be conducted hereafter by Samuel Lynch. Mr. Mordaunt will devote his time to the agency of the American Lithograph Company.

The Buffalo, which sailed yesterday (Wednesday) carried Mr. and Mrs. Osmond Tearle, Howard Coveney, Clara Ellison, Mr. and Mrs. Chas. Groves, W. S. Lovell, Mr. and Mrs. E. S. Ward, C. Dodsworth, and Enid Leslie.

The following people have been engaged by Harry Kennedy to appear in Charles Gayler's melodrama, Lights and Shadows, at the Standard Theatre next Monday night: J. H. Gilmour, Etelka Wardell, Marjorie Bonner, Mrs. John Rickaby, May Newman, Augustus Cook, Tom Warren and Jennie Williams.

Dore Davidson who is now playing Daniel Bandmann's version of Dr. Jekyll and Mr. Hyde has a version of his own, which he will produce for the first time this (Thursday) evening at Wilmington, Del. Mr. Davidson's version is the only one that ends pleasantly, as in the last act it is explained that the Mr. Hyde part of the drama is only a dream.

Charles A. Loder will place the Hilarity company on the road next season on a most elaborate scale. He will have an augmented chorus, a corps of new comedians, and Prof. Ned Howson's Patrol Band and Operatic Orchestra. He will produce a revised edition of Erminie. Edward J. Cross will be the manager.

Henry Greenwall, the well-known Texas manager, arrived in the city on Sunday. He reports that during the Summer he will have the Grand Opera House, New Orleans, completely gutted from the stage to the doors, and that when it opens its season on Oct. 6, with Thomas W. Keene, it will have been entirely overhauled throughout.

Sam Alexander, well known in the profession, has leased premises at 1147 Broadway, fitted them up in good style, and will establish a theatrical agency. He has placed a number of desks in the rooms for the accommodation of out-of town managers, agents, etc. Mr. Alexander has myriads of friends in the profession, and will doubtless make a success of the new venture.

William Eaton Brown, a well known musical director, who was for the past two or three seasons with Lotta, died at Providence on Monday of consumption after a lingering illness. Mr. Brown, who was 32 years of age, leaves a wife who is known professionally as Bonnie Courtlandt. The funeral took place yesterday (Wednesday).

W. A. Whitecar and a strong company, opened a highly prosperous season at the Mechanic's Institute, St. John, N. B., on Monday night, appearing in Victor Monaldini. During the present week the organization appears in Francesca da Rimini, Othello, The Mountain Courier and The Fool's Revenge. The engagement promises to be a highly successful one, as the advance sale is large.

Branch O'Brien has engaged Beatrice Moreland, Annie Haines, Little Mabel and Master Louis Haines, and T. D. Frawley, J. D. Walsh, Harry Tausey, D. A. Burtnet and C. L. Gouraud, for the benefit performance of Marion Keith in May Blossom, at Poughkeepsie, on Monday next. Gustave Frohman gives the use of the play, George F. Hill will manage the stage, and Mr. O'Brien look after the management.

Richard Barker, who stage-managed Nadjy for Rudolph Aronson at the Casino, has postponed his return to England until Saturday. On Wednesday he was presented by Marie Jansen, whom he had taken especial pains in coaching for the title role of the opera, with a handsome solid silver flask, on which was inscribed the following: "To Richard Barker, New York, 5, 14 1888." On the cup was engraved: "May the gods turn thine hour-glass slowly. MARIE JANSEN."

Harold Forsberg, who died in this city last Wednesday, was buried on Friday from the residence of his father, in Washington. The local Elks were present in a body, and the remains were interred in Rock Creek Cemetery, a large number of people being present. The pallbearers were Walter L. Dennis, Giles Shine, Anthony Rodfer, Augustus De Grummond, and two friends of the family. Mr. Forsberg's last engagement was with George Learock's Beacon Lights company.

The first open air concert on the roof garden of the Casino, will be given on next Monday evening, when selections will be heard for the first time in this country from Strauss' new opera Simplicius, Czibulka's Glucksritter, and Millocker's Sieben Schwaben. The orchestra for the occasion will be increased to fifty musicians, and the garden will present a prettier appearance than ever before. Rudolph Aronson has taken particular interest in the floral decorations, and will exhibit a number of rare plants and exotics.

Complexion Powder is an absolute necessity of the refined toilet in this climate. Poxzoni's combines every element of beauty and purity.—Com.

PROVINCIAL.

BOSTON.

A rousing house greeted the Bostonians Monday evening at the Boston Theatre. The fact that the occasion was the benefit of Harry McGlenen, the popular and courteous business manager of the establishment, brought out hundreds who otherwise might not have been present. The piece presented was Fatinitza, with Agnes Huntington as Vladimir, Marie Stone as Princess Ida, Tom Karl as the correspondent, Barnabee as the Pacha, and a new basso, Ricardo Ricci, as the General. The co. seemed inspired by the warmth of its reception, and its members never sang better or were more heartily applauded. There was a change of bill Monday night, Thomas' opera of Mignon being produced, with Juliet Cordon in the title role. Wednesday evening Offenbach's The Poachers has its first performance, and will be repeated Saturday afternoon. Fra Diavolo fills the last three nights of the week.

Partners has had a splendid run at the Park, and is this week succeeded by George Parsons Lathrop's play, Elaine. The cast is a strong one, and the play effective. Much of its success is due to the marvelously fine tableaux and stage mountings. The piece runs for a week only, and will be succeeded by Jim the Penman.

Mazulm, the Night Owl, still draws large houses at the Globe.

It needed something unusually excellent at the Hollis Street Theatre to console its patrons for the loss of The Henrietta, and we have it in The Highest Bidder, which opened on Monday night for a two weeks' run. With it is each night presented the charming one-act sketch, Editha's Burglar, with little Elsie Leslie as the heroine. Mr. Sothern created a genuine sensation with the piece during his visit here last November.

Mr. Mansfield has been running Jekyll and Hyde at the Museum during the past week. This week the first three nights and Wednesday's matinee are devoted to Prince Karl and the remainder of the week to A Parisian Romance.

Dan Sully, who is really a capital character actor, is fulfilling his engagement with Daddy Nolan at the Howard, which was interrupted by the blizzard last March.

H. C. Miner's company is at the Grand Opera House this week with William Carleton's play, Zitka. It will be followed next week by Under the Gaslight.

Our Boarding House, formerly one of the stock successes of Robson and Crane, is running at the Windsor, under the management of W. L. Malley.

Items: By permission of Manager Field, of the Museum, George Wilson, of that establishment, will create the character of Devil Caresfoot, in the new dramatization of Rider Haggard's Dawn, which will be produced at the Hollis Street after the departure of Sothern's Highest Bidder.—Maude White, formerly of the Run of Luck co., and young Junius Brutus Booth, Jr., son of Agnes Booth Schœffel, have both been engaged for Richard Mansfield's co.—William Seymour closes his long connection with the Museum this week, to assume the management of Mr. Mansfield's co.—Alfred Hudson, of the Museum co., has been engaged for the Ulbe Akerstrom co., which plays an engagement at the Boston Theatre in June.—Oakland Gordon opens May 30, under the management of Bachelder and Wyle.—The Wilbur English Opera co. is billed to appear at the Grand Opera House, 28.—The site for Messrs. Abbey and Schœffel's new theatre is now stated to be definitely settled. It will be on Tremont street, facing the Common, between Boylston and Mason streets.—Boyd Putnam, of the Museum co., will spend the vacation season at his home in Grand Rapids, Mich.

PHILADELPHIA.

Although most of the theatres are still open the season is practically ended, and light houses everywhere were noticed last week.

At the Walnut Street Theatre Louise Paullin's adaptation from the German, Our Baby's Nurse, had its initial production. It was somewhat disappointing. Miss Paullin, we are informed, became infatuated with this comedy as performed by Mme. Geislinger, under the title Die Kindsfrau, and certainly enough merit remains to enable us to understand Miss Paullin's regard for the original play. But the finer the German humor, the less will it bear translation or adaptation, and in the process of fashioning this play for the American taste, the essence, the spirit, seems to have evaporated. There are many bright lines and amusing situations, but they always fall a little short. Then, too, the play is not altogether clear. One scene especially is, to say the least, quite suggestive, and while it offends only mildly in this respect, it is always unfortunate for an author or a manager to have to reason, defend and explain; in a word to be put upon the defensive. Miss Paullin has certainly done some clever work in this adaptation, but it was work of a mechanical sort. She doubtless appreciated the humor of the original German version; but found it impossible to transfer it from her mental consciousness. We can all appreciate a perfume, but can we describe it? Just as impossible is it to transfer from one language to another the essence of wit. Yet, still hidden in Our Baby's Nurse are the elements of high comedy. Miss Paullin should sacrifice her pride of authorship, get some bright man to help her refashion her play, and even then will arise a great difficulty—she will have only a lifeless form, into which the actors themselves must breathe life. Her play will be like a stained glass window, through which the light has to pass before its hidden beauties are discovered. I fear she will find it extremely difficult to bring together a company of comedians equal to the requirements of her play. Still Miss Paullin, if she mourns at all, need not sorrow without hope, for her play is certainly not without remedy. It continues here another week and will be followed 21 by Starlight.

At the Chestnut Street Theatre Rice's Corsair has been received with much favor. It is a clever production, quick-moving, witty, handsomely staged and costumed, presented by a good co., and is a model in its line. It continues without date.

Kiralfy's Dolores, no offence to Sardou, returned to the Chestnut Street Opera House. It was again enjoyed and admired. The house will be closed until 28, when Harrigan comes to close the season.

Marie Prescott and R. D. McLean played an engagement at the Arch Street Theatre, appearing in a varied repertory. While the performances were of uneven merit, the average was good, and artistically the engagement was a success. Mrs. John Drew will appear this week as Lady Teazle; 22, Check 44.

The Summer season of light opera at the Grand Opera House began last week with performances of the Queen's Handkerchief by the newly organized Gran Opera co. The bringing together of a new co., with lack of rehearsals, resulted in some shortcomings, but matters will, soon, be running more smoothly. This week, Prince Methusalem.

The Queen of the Plains, with Kate Purssell as Calamity Jane, was the "visitation" at the National. This week, The Boy Tramp; 21, The Chip o' the Old Block.

At Forepaugh's Theatre A Gambler's Crime played to light business. This week Sandor Rosner's European Entertainment.

The Silver King played to small houses at the Lyceum Theatre. Kimball Comedy co. this week; 21, Arizona Joe.

Edwin F. Mayo appeared at the Continental Theatre in Davy Crockett. Business light. This week One of the Finest; 21, Corinne.

Kellar did well all the week at Carncross' Opera House.

Items: Newton Gotthold has been quite ill here during the past week, but his energy and conscientiousness prevented him from missing more than one or two performances of the Count de Ryzos, in Dolores.—George Holland plays Sir Peter Teazle this week with Mrs. John Drew.

CHICAGO.

Dockstader's Minstrels—their first appearance in this city, but having in the co. several popular favorites—opened to a large house at the Opera House, and made a fair impression. The week's business was large. The three weeks' engagement of Robson and Crane in The Henrietta begins Monday, 14. The Crystal Slipper follows.

James O'Neill in Monte Cristo is an "oft-told tale" here, but his week at Hooley's was good. Mr. O'Neill has made no improvement in his treatment of the title role, and his day as one of the rising actors of America appears to have gone. This week Steele Mackaye's drama, Paul Kauvar, will be seen, and if successful, it will remain some time.

Milton and Dolly Nobles met with fair patronage at the Columbia in Sire and Son during the second week. This week Haverly's Minstrels in an elaborate programme. This is the last attraction of the season at this theatre. The interior is to be entirely torn out and rebuilt under the direction of McElfatrick, the New York architect, who says he can make it the finest theatre in the country.

The Campanini Opera co. having collapsed, McVicker's was closed during the week. The Summer comedy season will commence at once with School for Scandal and a cast including Georgie Drew Barrymore as Lady Teazle, Bijou Heron as Maria, Edmund D. Lyon as Sir Peter, Henry Vernon as Sir Oliver, E. J. Henley as Charles Surface, Henry Lee as Joseph Surface, Edmund Grace as Crabtree, and W. Morris as Careless. Moths and The Critic are to follow.

The Ulyrseum of scenes in the life of General Grant has attracted much attention at the Grand the past week, and will remain for a time.

Pete Baker in Chris and Lena had a prosperous week at the People's, and this week McKee Rankin will appear in The Danites.

Dion Boucicault had a generous reception at the Haymarket, and his fine comedy work in The Shaughraun and The Colleen Bawn were witnessed by large audiences during the week. Robert Mantell in Monbars has been secured for this week, and doubtless the house will be filled nightly. The Bandit King 20.

The Sparks co. in Bunch of Keys has a good week at the Academy. Marietta Nash was the life of the time-worn piece. This week the Webster-Brady co. in She, a new version of the novel by Haggard.

Floy Crowell, one of the most talented of the new generation of soubrettes, has made a lasting impression here and will be welcomed always. Her play, Infatuation, is the same that Beatrice Lieb played so successfully in throughout the Eastern States last season. A fair week at the Windsor. This week McIntyre and Heath's Minstrels. Marie Prescott 20.

Ida Van Cortland in Caught in the Web, Cora the Creole, and other emotional dramas, will be at the Standard this week.

Items: The new Waverly Theatre, owned by Burr Robbins, is to open May 24, and a succession of light opera is to be the programme. The Beggar Student is the first. Andy Mackay is Mr. Robbins' assistant in the management. Prices range from $1.50 to 25 cents. The top price will not find many patrons, as the location is two miles from the centre of the town, and the experience of theatre managers is that people who pay $1.50 go to the first-class houses because they are down town and costs something to get them.

SAN FRANCISCO.

May 8.

The past week was devoid of anything at all sensational, owing in part to the fact that three regular houses are closed—the Baldwin, Standard and Grand—also that there isn't a novelty in town.

Frederick Warde, in Virginius, at the California, crowded the house all the while, and his two weeks will make him money. His friends rejoice at this, so do the critics and the public generally. In Gaston Cadal, which received its first 'Friscan presentation last night, there is more room for Warde than in Virginius or in any other work he has. Eugenie Blair plays Therese. I will mention the cast no further, as there is not another member worthy of it. After Warde and Miss Blair, this co. is seemingly put together from the poorest people to be found, after ransacking the stage for its worst.

Mrs. Langtry next week, 14, with As In a Looking Glass for a reason.

Reilly and Wood continue to do a large business at the Bush; La Rue Groue, The Roman Gladiators and Florence Miller are new this week; Flora Moore and Kitty O'Neill reappear, however, as do all the others of last week, making it an attractive performance; Evans and Hoey's Parlor Match next.

Phœbe Davies wins new praises at the Alcazar. Last week as Hazel, this week as Lady Isabel and Mme. Vine, in East Lynne. The Alcazar adds new patrons, and holds the old.

Virginia was well staged at the Tivoli. It was happily distributed. Richard Stahl got out of the score all the music Solomon put into it, and the players sang it well. Fantine, which is Victor, the Blue-Stocking, is on this week.

This is the arrangement for East Lynne this week at the Alcazar: Archibald Carlyle, Joseph R. Grismer; Lady Isabel, Madame Vine, Phœbe Davies; Sir Francis Levison, Lewis Morrison; Richard Hare, George H. Trader; Barbara Hare, Ethel Brandon; Miss Carlyle, Fannie Young; Joyce, Helen Mason Osbourne; Lord Mount Severn, George Osbourne; Mr. Dill, L. R. Stockwell. The management is taking considerable pains to mount the play. Lewis Morrison did a capital piece of acting as Sir Francis Levison. The Archibald Carlyle of Joseph Grismer was a strong, faithful portrayal of that character. Phœbe Davies played Lady Isabel very well indeed. She is an earnest, painstaking actress, and always progressing in her art. The rest of the characters were well sustained. East Lynne will continue this week. Julius Cæsar next Monday.

Gustav Walter puts on Boccaccio this week, and will follow with the Merry War next at the Orpheum.

Items: The Bush Street management does not reopen the Grand Opera House for a Summer season as contemplated.—Charles Dickens arrived in the city Monday, and was given an invitation reception at the Palace Hotel in the afternoon by the lady directors of the charities, for whose benefit he reads.—It is rumored that the "Jersey Lily" may secure the divorce this California trip, which she did not the last.—It is feared that Denman Thompson will not be here to play The Old Homestead, owing to trouble with his eyes.—There is to be produced shortly at the Orpheum a new comic opera by N. Clifford Page, a young Californian. It is in three acts and is called The First Lieutenant. The librettist is H. Clark Wise, also native here. Helen Dingeon will sing the principal part, De Lorme, the hero; Laurent will have a good character, and generally the plot and the music give a chance for a good cast.—Mrs. Langtry's season at the California is for two weeks, and will be followed by Daniel Bandmann's 28 in his version of Jekyll and Hyde.—Gracie Plaisted, the Vallejo prima donna, is now the wife of Charles Harding the manager, and Nanki Poo of a Mikado co. in Australia, where Emelie Melville's little protege is considered the ideal Yum-Yum.—After Julius Cæsar and other attractions have filled their dates at the Alcazar, the theatre's competent stock co. expect to produce four new plays.—Mrs. D. P. Bowers arrived in the city last Wednesday.—M. B. Leavitt plays his Gaiety Burlesque co., and J. H. Wallick, with The Cattle King and Bandit King at the California during month of July.—Manager Alfred Bouvier is considerably bothered as to how every inquiry for a seat for the opening of the new Baldwin is to be disposed of when the intending purchasers so largely outnumber the chairs. He fears they will be obliged to put up the price and have a nice little auction party.—Louis Roth's opera drew large audiences to the Orpheum during the past week. There are several good characters in the distribution. As Jerome, the page, Helene Dingeon is doing excellent work, and Annie Leaf, as Adrienne d'Etournelles, is also most acceptable. Henri Laurent plays Chevalier Martinez with a neat conception of its requirements. In the characters of Preton and Dupont there is just a slight flavor of Robert Macaire and Jacques Strop, or, to get closer down, to the business of Erminie.—Marcus M. Henry has received a communication in regard to Ernest Gye's Grand Italian opera troupe from London appearing here next season. Albani, Traballi, Scalchi and other great artists are to appear. Otello, with other operas, will be given.—The Jeffreys Lewis co.'s season has ended and they return to the city.—Leo Casper, of the late California stock co., has located here and opened a school of elocution.—

Here is a pretty tribute to Frederick Warde from George Barnes, critic of the *Call*: Frederick Warde has reached that place on the stage which, after seven years' struggle, his talents entitle him to take. The fight was a long and severe one, and beset by many hindrances, chief of which were, in its early period, unrecognition and poverty. It is to Mr. Warde's credit that he has maintained with such unfaltering perseverance and pluck so long a bout with fortune. He might have followed the example of James O'Neill, Frank Mayo and others, who, at one time, had justifiable aspirations to take position in the first rank of the profession, and turned aside, scared by the lions of hard work and poverty in the path that has to be trodden in order to reach the desired plane; but he chose the nobler alternative of working out, through evil as well as good report, the purpose of his life. He has done so manfashion. He was advised to "buy a play," and so make his fortune. H. C. Miner offered him $300 a week to travel with The Silver King—a sore temptation to a man with a wife and family—and this was at a time, too, when there was "no money in the legitimate," and his managers, Messrs. Hudson and McNeal, were at their wits' end for means. "Will you take it?" said they to Warde; "it's very tempting, Fred." There was a little moisture in the sturdy Englishman's eyes, as he thought of his family responsibilities, but there was no hesitation in his speech when he replied: "No, I'll win yet! if you believe in me. I believe in myself." We think our readers will agree with us that he has won. They will concede that a house packed to the ceiling as the California was last Friday night to see Virginius, and six recalls before the curtain by one of the most intelligent audiences ever assembled inside the theatre, is the best evidence of a victory. Mr. Mayo has made a moderate competence by Davy Crockett and Badger, Mr. O'Neill a handsome fortune with Monte Cristo, but they are not considered actors of mark. Warde has very little of the "solid pudding" these gentlemen possess, but he has achieved position and fame, which fortune will follow as surely as day the night.

CINCINNATI.

Helen Blythe in Only a Woman's Heart proved a rather attractive card at Havlin's past week. The piece itself is of the emotional order, and appeals strongly to the impressionably matinee attendant. J. F. Brien in the leading role rendered his wife efficient support, and the co. was above the average. The warmth of the weather militated against the attendance during several evenings of the week. Frank Daniels in Little Puck current week. Robert McWade in Rip Van Winkle 20.

Harry Kernell's Two Fine Ducks comb. closed a profitable week's stay at the People's 12. Kernell is locally recognized as one of the leading figures on the variety stage, and his effective work past week won for him several recalls. Queenie Vassar, a very clever soubrette, and James Reilly, an excellent vocalist, were also liberally encored. The season closed at this house 13.

Top-heavy houses greeted the Wallick Bandit King co. past week at Harris'. The play is of the dime-novel order, and the really clever exhibition made by the two trained horses was the sole redeeming feature of the performance. This week The Black Flag comb. A Cold Day co. 20.

Mattie Goodrich in the Western drama, Grizzly Adams, scored a success past week at the Standard. Her support, which included J. W. Summers and George W. Barnum (the latter for several seasons one of the principal stock actors at Heuck's), was notably good. Miaco's Magic Talisman co. current week. The Baldwin-Melville Two Orphans comb. 20.

Items: Cincinnati is rapidly coming to the front as an "attachment" town, and two more of the visiting combs. figured on the Squire's dockets past week—Al. Bourlier, of Louisville, sued the Hattie Bernard-Chase management to recover $250 damages, alleged to have been sustained by breach of contract, and the Heuck's Opera House co. brought suit and attachment for $71.65 against the Jennie Calef co. to recover money loaned the fair artiste.—She is announced for several weeks' run at Heuck's beginning June 11.—Irrepressible Jim Collins is now business manager of the Ohio River Barge co., a new venture backed by several wealthy Cincinnatians.—Manager James E. Fennessy has gone East.—Harry Reinforth will Summer on his farm at Montgomery, Ohio.—The local Elks are doing some energetic work to make the coming reunion on June 8 and 9 a grand success, and the railroad committee has already secured a rate of 1 1-3 cents per mile for visiting Elks.—The press committee promise a welcome reception to the visiting journalistic brethren.—The recently enacted Owen's Sunday Law, which practically bars the Sunday saloon business, has excited the ire of the saloon people, who have already petitioned the Mayor to shut down on Sunday theatricals.—The advance sale of seats for the forthcoming May Musee Festival has been of a nature sufficiently large to indicate the success of the affair.—A life-size portrait of Milt Gotthold adorns the lobby of the Standard Theatre.—Treasurer W. E. Jones, of Havlin's, benefits June 3.

ST. LOUIS.

There is a dearth of news this week. All the theatres have closed with the exception of the Olympic and People's, and they will close Saturday night. All the managers are glad that the season has come to an end, for if they have made money it has given birth to some combinations that a free pass would be a high price to give and sit through the performance.

At Pope's last week Robert McWade gave his version of Rip Van Winkle to good houses. His acting of Rip was a character creation, for he departs from the Jefferson idea, and is original both in dialect and stage business. The supporting co. was fair, and the doors were closed on Saturday night for the season.

Adelaide Randall and co. played Madame Boniface and Princess De Trebizonde to good houses last week at the Standard. Adelaide Randall made a vivacious Fre-quette. Gertie Hoyt looked charming and sang the score of Isabel well. In the small part of Jacquot Clara Randall had a couple of solos that she did justice to. Charles Lang was heartily welcomed by his old friends, and handled the role of Count Hannibal in excellent manner. W. A. Daniels was very funny as Boniface; also James Peakes as Vielle Broche. In fact, Boniface was the hit of the week. This house also closed Saturday night.

Items: The Olympic opens this week with Dockstader's Minstrels.—She will be at the People's this week.—Schraider's opens this week. Fred. Dixon will manage the co., and The Source of the Nile, a sequel to Fatinitza, will be produced.—Uhrig's opens June 4 with Conried's Opera co. in The Gypsy Baron.—Pat Short is having the Cave thoroughly overhauled, and will no doubt do his usual large business this Summer.—Kensington Gardens, a new Summer theatre, will be under the management of George McManus.

NEW ORLEANS.

Gilmore came to the St. Charles Theatre for three nights, commencing 10. Two matinee concerts were given. Business was splendid. Mr. Gilmore had not been here for some twenty years, and curiosity to see him and hear his band had something to do with the large attendance.

A. N. Jones, the treasurer of the Avenue, was given his annual benefit by Manager R. J. Lawden, 7. The Juvenile Opera co. appeared in one act each of the Mikado, Fatinitza and the Mascotte. The children do exceedingly well. Minerva Adams and Little Ada Warner are particularly clever, especially in the Mascot, where the former sings Prince Frederick and the latter Bettina. The little Warner girl is only about seven. She knows the lines and the score of her roles in the Mascotte, Fatinitza and the Mikado perfectly. This is really wonderful for one so young. There was a large audience, which must have made Mr. Jones feel happy. He deserved it, too, as he is a hard worker and always willing to oblige. He has my thanks for what he has done for me. The night after the co. appeared for their own benefit, Manager Lowden intends to costume them properly, and play a short season on the road this Summer.

Items: The principal members of Mange's French Opera troupe are straggling in one by one. Mme. Hervey, the prima donna, arrived the other day followed shortly after by Mr. Mange and several others. From all accounts, Mr Mange treated the co., especially the chorus, badly.—Eugene Robinson's Museum is closed for the season. I was a little off when I stated some weeks ago that he was going to relinquish his museum here. The house will reopen next season under his management some time in October.—Mr. Bidwell is filling time for the '88-'89 season at the St. Charles Theatre and Academy of Music very rapidly. He considers it almost too early in the season to "name any names."—The new theatre is an assured fact. A number of business men, with money, got together and organized the Garden District Theatrical Company. The capital stock will be $25,000, with 1000 shares at $25. Already $3,000 have been subscribed. The theatre will be an elegant one, located near the Magazine Market. The site has not yet been decided upon. The house will be completed in time for next season.—Popular prices will prevail.—Harry Greenwall arrived in town April 30, and took possession of the Grand Opera House the next day. A *Picayune* reporter saw him before I did, and this is what the new New Orleans manager had to say: "I shall be my own business manager, and during the theatrical season shall reside in this city. At the same time I shall not neglect my Texas interests, and as far as possible shall feed the Texas circuit with New Orleans as a base of supplies, making it an object for the best attractions to play with me here and in Texas. My season will open Oct. 6, with Thomas W. Keene. Then will follow the Hallen and Hart comb., Sol Smith Russell and the Troubadours in the order named. With the exception of one week, time is all filled for the house from Oct. 6 to Jan. 1. The Margaret Mather co. b. plays New Year week. Joseph K. Emmet comes Jan. 6. On account of the presidential election, which disturbs theatrical business in the North and West, I find it much easier than usual to induce combs. to come South early next Fall. I have Lotta engaged to commence Feb. 3. I have also a letter from Manager Mortimer accepting time for Louis James and Marie Wainright. I have contracts to play M. Coquelin and the French Comedy co. supporting him, and I have good prospects of playing a grand German Opera co. and other opera cos. here. I do not promise the earth. I shall attend strictly to my own business. I am taking a personal pride in being manager of the finest theatre in New Orleans, and shall do the best I can."

CLEVELAND.

Paul Kauvar, Steele Mackaye's remarkably strong drama, scored a great hit at the Opera House, and the local critics pronounced it the "success of the season." For the Cleveland engagement, Joseph Haworth was specially engaged to play the title role. He received an ovation and flowers on the opening night, and his finished acting was a source of great pleasure to friends and admirers. Fred De Belleville, Wilton Lackaye and Carrie Turner all scored splendidly. The S. R. O. sign went out nightly. Gus Hartz' big benefit 14. McCollin's Opera co. 21. Uncle Tom's Cabin revival on grand scale June 2, for two weeks.

At the Park, Con T. Murphy's neat Irish play, The Ivy Leaf, minus red coats, informers and other stereotyped characters in plays whose locale is the "ould sod," has done a fair business. Smith O'Brien plays the principal role, Murty, and W. A. Mack, Charles Frew, Con T. Murphy (the author) and Nellie Rosebud do good work. House closed this week. Miaco's Magic Talisman 21.

Never Say Die, the third of the tank plays seen here this season, has nightly filled H. R. Jacobs' Cleveland Theatre. The tank scene representing the East River was an effective piece of stage mechanism. J. J. Dowling, the star, always a pleasing actor, was very good as Jack Wallingford, and Nellie Page, a vivacious actress and clever vocalist, bravely made her plunge into the real water. Pete Baker this week. A Night Off, next.

De Mille and Barnard's Main Line, while not relying on a tank to draw patrons, possesses other merits in the way of mechanical contrivances and is a well-written piece. It has drawn well all week at the Columbia. The co. is a very capable one, Etta Hawkins as Posey and Ogden Stevens as Jim Blakeley doing commendable work. This week, Checkered Life.

Items: The attraction at Drew's Dime Museum the past week was English Jack, a long, lank man, who swallows live frogs, anything but a pleasant sight to spectators, but an occupation which he apparently enjoys.—Steele Mackaye gave a supper at the Kennard House, Monday night, to a number of friends.—Chas. Frew, of Ivy Leaf co., is a resident and property-owner of this city.—Helen Mar, of the Paul Kauvar co., has appeared here before as a reader under the name of Mar White.—Lawrence Marston, the actor and playwright, brought suit against W. L. Allen, manager of Main Line, for $1,000, alleged to be due as back salary. Marston claims to have been engaged at $50 per week, and was discharged without cause. The sheriff attached co.'s scenery and receipts. A settlement will probably be made.—Uncle John Ellsler has gone to Chicago and appears 14 as Sir Oliver, in School for Scandal, at McVicker's.—Wilton Lackaye will star in Siberia next season.—Mrs. Frank M. Drew, wife of the well-known Dime Museum manager, died Thursday. She was a non-professional.—The local papers devote considerable space to reminiscences of the late Harold Forsberg, who was leading man of the old Academy stock co. during season of 1872-'73.—Will R. Sage, dramatic editor *Town Topics*, is engaged on a new comedy.—Manager Billy Hart, of the Columbia, has leased Blue Rocks Springs (Coney Inlet), a suburban resort, for the Summer.—Will Newton, treasurer of the Park, has resigned to become excursion-agent of the Cleveland Steam Navigation Co.—A Checkered Life co. had difficulty in reaching here. It is alleged that W. A. Covert, the manager, hypothecated the tickets from Pittsburg to this city as security for a fare to New York, and left.

BALTIMORE.

The Carleton Opera co.'s second week of Nanon at the Academy of Music was fairly successful. Fra Diavolo this week. Merry War is underlined for 21.

McNish, Johnson and Slavin's Minstrels did a light week's business at Ford's Opera House. Bob Slavin appeared at every performance, and despite his severe illness, was as amusing as ever. His benefit was quite a success financially. Nat Goodwin, The Courier Printing Co., and others having contributed handsomely.

The Lyceum Theatre had large crowds at every performance last week, Boccaccio being the attraction. La Perichole present week; Fra Diavolo next.

At Forepaugh's Museum Mam'zelle played to big houses last week.

The Foreman-Morton comb. did fairly well at Kernan's Monumental Theatre. Parson Davies' comb. this week, which closes the regular season at the Monumental.

Items: Tellula Evans made her first appearance at the Academy of Music this week, singing Zerlina in Fra Diavolo.—The benefit arranged for the stranded chorus of the late French Opera co., which disbanded here, not having netted sufficient money to defray their expenses home, Mr. Mange, the manager, very generously made up the deficit himself, and sent the poor choristers on their way rejoicing.

LOUISVILLE.

The event of the week, if not of the season, was the Booth-Barrett Dramatic Festival at the Exposition. Hamlet, Lear, Othello and Julius Cæsar were given with a degree of magnificence and with a stronger cast than ever seen before here. The attendance was very large and Messrs. Camp and Quilt are to be congratulated upon the success which attended their efforts.

The London Specialty co. at the New Buck drew large audiences.

Madame Neuville and her son Augustin had a fair week at Harris' in The Boy Tramp. Play weak, and star and co. ditto. This week the original A Cold Day co.

Items: The Grand Central is now the only variety house open.—During the Festival Booth and Barrett occupied their palace private car, the Junius Brutus Booth.—The Masonic reopens this week with Professor Morris' Canine and Equine Paradox.—Prof. Ed. Morbach and five of his men, members of the New Buck orchestra, remove to Philadelphia, where they become part of the force of a popular variety house.—Robert Fisher is here at his home, having closed season with the Kiralfys. He will be with Siberia next season.—Liederkranz Hall was sold to settle claims against its owners during the week. The house was frequently used by celebrated actors and singers.—Manager Osgood retires from the control of Harris' house here, and a Mr. Rosenberg succeeds him. Tom Eller has resigned from the same house, and has returned to Cincinnati.—Georgia Davids is still here. She will probably star next season under John W. Norton's management. Her recent successful debut causes her friends to feel very sanguine as to her future.—Gene Elrod, of Macauley's, will, as usual, go upon the race circuit during the Summer.—The Sunday *Courier-Journal* pictorially represents Harry Johnson, the door-keeper and advertiser of the New Buck. There may be better fellows, but they are hard to find.—General Dan Macauley spent several hours in town with his brother, John T., during the past week.—Numerous things may be mentioned in connection with the Booth-Barrett engagement. The audiences were large and fashionable, the performances grand. The management of the stage by Frank Bolton of the New Buck excellent and Prof. Morbock's music all that could be desired.—John Warner, of the Masonic, as head usher, marshaled a small army of assistants, and seated the large houses as if by magic. Of the supporting co., John A. Lane, Minnie Gale, Owen Fawcett and Charles B. Hanford deserve especial mention.—The Booth-Barrett waltz, a composition of Constantine Leber, now in Europe, was played for the first time in America during the engagement.—Morris Warner is here under the care of his father, Dr. George Warner. He is a very sick man.

BROOKLYN.

Edward Harrigan in Old Lavender had a fairly successful week at the Grand Opera House. Pete was produced to good business on Monday evening.

The Wallack co. had a series of large audiences at the Park Theatre last week. A repertory of old comedies was given. Kiralfy's Dolores drew well on Monday evening. Next week Boucicault.

Arcadia and Corinne proved strong attractions at the Brooklyn last week, and Monte Cristo, Jr., which was produced on Monday evening, also drew well.

At the Criterion, Only a Farmer's Daughter did fairly well last week. It was succeeded on Monday evening by Muggs' Landing, which attracted a good audience.

Sheffer and Blakely's co. crowded Hyde and Behman's Theatre last week. The Early Birds had a large audience on Monday evening.

At the Standard Museum Passion's Slave, which drew large business last week, was succeeded on Monday evening by Harry Wilber in Nip and Tuck. The audience was of good size. Next week Michael Strogoff.

BROOKLYN, E. D.

Barry and Fay did good business last week at the Amphion Academy. Monday, 14. Booth and Barrett opened their week in Julius Cæsar to a packed house. Sale of seats has been very large for the week.

Louis James and Marie Wainwright in repertoire to large houses last week at Lee Avenue Academy. Monday 14 Vernona Jarbeau in Starlight to good houses. Next week The Old Oak.

N. S. Wood in Waifs of New York to fair business last week at Proctor's Novelty. Monday, 14, Silver King to good house.

Austin's Australian Novelty co. played to large houses last week at People's Theatre. Monday, 14, Sinclair Comedy co. in Box of Cash to good house.

Aladdin drew packed houses last week at the Grand. Monday, 14, Lottie Church. Papeta to good house.

Laurie Howard, assistant manager Lee Avenue Academy, has a benefit on May 29—Erroneously reported by me last week as June 29.

PITTSBURG.

The Conried-Hermann Opera co. came to the Grand Opera House 7, where it played the week to average fair business. The Gypsy Baron and The Vice-Admiral were the operas sung during the week, the latter receiving its initial presentation in this city.

At the Bijou Murray and Murphy were seen in Our Irish Visitors. They entertained fair-sized audiences.

Harris' own U. T. C. co. held the boards at Harris'. The performance was one of the best of the kind ever given in this city. Attendance good.

A very poor business was done at the Academy last week, where was seen one of the dizziest shows ever before witnessed here. A Checkered Life was the title of the alleged drama offered, and the principal actors therein were George E. Atkins and his wife, Edith Crolius.

The attractions for the present week are Louis James and Marie Wainwright at the Grand Opera House, Dion Boucicault at the Bijou, and Mattie Vickers at Harris'. Sid C. France canceled at the last moment at the Academy, and Manager Williams proposes to make him pay for the closing of the house for a week. Bijou, Milton Nobles 21; Grand, Wills, Henshaw and Ten Broeck; Academy, Parson Davies comb.; Harris', Tony Denier.

Items: The retirement of Mr. Schwab as the manager of the Bijou is universally regretted. The gentleman came here to accept a position on a local paper. He afterwards assumed control of Harris' business in Pittsburg, and subsequently became the active manager of the Bijou. He took control of the Bijou when matters were at a very low ebb at that house and finally brought it to a paying basis.—The season at the Bijou will close 28th inst.—The Conried Opera co. closed its season here.—Madame Herzwig, of the Chicago German Opera co., was here last week.—J. M. Hill came here last week to see Our Irish Visitors.—The attaches at the Bijou had a good house 7. The boys cleared over $500.—Louise Bianchi made a hit at the Grand Opera House last week. The lease at the Grand Opera House has been changed so that the management can charge any price of admission they may elect. Schwab says he will have nothing to do with Harris' enterprises in this city next season.—Harry De Lorme was greatly missed in the cast of the Gypsy Baron last week.—The visiting ball-players were handsomely entertained by our local managers last week.

JERSEY CITY AND HOBOKEN.

Academy of Music: Frank Mayo concluded a week's engagement, 12, which proved an artistic if not a financial success. The advent of warm weather noticeably decreases the attendance of the Academy patrons. John A. Stevens and co. opened for week 14, presenting for the first time here A Narrow Escape, of which he is the author. It is described on the bills as "A play of comedy, pathos, songs and delightful home pictures." Unfortunately, the impartial observer is liable to view the intended pathos as comical and the attempted comedy as pathetic. It is safe to predict that the actor-author will achieve neither fame nor fortune through the medium of A Narrow Escape. The initial performance was witnessed by a meagre audience, mainly composed of Mr. Stevens' friends. The action was reasonably smooth and the co. generally capable; Marion Russell as May, a waif, being especially deserving. A Brass Monkey, 21. The season closes June 2.

Owing to illness of our Hoboken correspondent we are without his usual letter this week.

ARKANSAS.

HELENA.

Grand Opera House (F. B. Sliger, manager): Gilmore's Band played to a packed house 7. Net receipts $1,007. Zera Simon opened 8, to good business and made a decided impression as a ventriloquist.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): Bell's Royal Marionettes week of 7-12, to good business. P. S. Gilmore's famous band will give two concerts here 30 under the auspices of the McCarthy Light Guards.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Evans and Hoey played to crowded houses all the week, 30, in A Parlor Match, and pleased the multitude; Mrs. Langtry, week 7, in As In a Looking Glass; Gus Williams and Frederick Warde to follow.

Pavilion (McLain and Lehman, managers): Hon. Geo. R. Wendling appears in a course of lectures week 7; Patti Rosa, 14; Reilly and Woods' Specialty co., 28; Dark Secret co., 4-16; Pyke Opera co., 18.

SAN JOSE.

California Theatre (C. J. Martin, manager). A. R. Wilbur's Comedy co. concluded a very successful engagement week ending 5; the support averages well and popular prices, 10c., 20c., and 30c. are a drawing card; The Planter's Wife, Galley Slave, Danites, Celebrated Case, Ten Nights In a Bar Room, A Wife's Peril and Shadows of a Home were produced in succession to crowded houses; next week Charles Dickens and Mrs. Potter are the attractions.

SACRAMENTO.

New Metropolitan Theatre (L. Henry, treasurer): The Morris-La Forge co., in Cupid's Pranks, to fair house, 4; this co. was billed for two nights, but the performance was so miserable that the local management canceled the engagement for the second night; Gus Williams in Keppler's Fortunes, 11-12.

Clunie Opera House (L. Henry, manager): Mrs. James Brown Potter appeared 2-3 in Lady of Lyons and Romeo and Juliet to poor houses, caused, no doubt, by counter local attractions the first night, and bad weather the second; Mrs. Potter was accorded considerable applause, and was called before the curtain a number of times; notwithstanding the adverse criticism of a local paper the general comment was quite fair.

STOCKTON.

Avon Theatre (Humphrey and Southworth, proprietors): Jeffreys Lewis and co. appeared to a small audience in La Belle Russe April 30. Although Miss Lewis has gained a great deal in embonpoint yet she delighted the audience by her charming acting. Her support was first class. Mrs. Potter appeared in Lady of Lyons, 1, to a full house drawn thither by curiosity. The performance was much more enjoyable than the many adverse criticisms had led us to expect. Evans and Hoey's Parlor Match 9, Charles Dickens, Jr., in readings 12, and S. March in Cupid's Pranks 14, and Riley and Woods Spcialty co. 16.

COLORADO.

PUEBLO.

Since last I wrote, the idea of repairing the old De Remer has been abandoned as the fire did too much damaged. Mr. De Remer will erect an entire new building, giving his own name again, and donating $10,000. Three other prominent Pueblo capitalists will donate the land corner of Fourth and Main streets, and take $115,000 in stock. It will cost $225,000, and will be four stories high, 180 feet deep and 120 feet wide. The plans are much after the style of the Tabor in Denver. As there is no hall fit to give performances in now, no plays will come until we have a house. Variety performances at Pueblo Opera House and Dime Museum.

DENVER.

Hallen and Hart's co. of specialists filled week ending 5 at the Tabor to good business. Some of the acts were quite entertaining. House closed 7. Mrs. Potter, 9. The house was filled with curious people to see the renowned society actress and professional beauty. Mrs. Potter was received with much favor as Inez in Loyal Love, being recalled twice. Her support was not very good, Bellew excepted. Loyal Love was repeated 10. Lizzie Evans week of 14.

The Musee folks are at it again. Boucicault's property, Arrah-na-Pogue, is having an illegitimate showing up-stairs. Fred. Wren and Marie Carlton, who came to the house some weeks ago, have parts in the play. A light-weight programme is in the museum portion of the house. At Music Hall last night Edward Ellsner, the young amateur who is engaged to fill a position in Louis James' co. next season, appeared in the principal male role in Esmeralda with Denver people as associates. The affair was well advertised, and was liberally patronized.

Items: Nat Goodwin canceled the week, which is now Mrs. Potter's, at the Tabor.—Assurance is given that Gilmore will bring his musicians here next month.—Hallen and Hart are on the circuit. Theirs is the first co., I believe, to tarry two nights in Aspen.—The *Republican* says that Col. Haverly has been at Glenwood Springs two weeks. The Colonel pays Colorado a visit often.—Hallen and Hart close season the last week in May, in New York. They didn't give an act of their own the night I saw the performance. 'Twas better so, as they are very tiresome.—Harry Smart was in town Monday. New York is his destination.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): E. H. Sothern played a successful return engagement in Highest Bidder 8-9. Vernona Jarbeau in Starlight was well-remembered and drew excellently well in three performances 11-12. Campanini Concert co. 16.

Bunnell's Opera House: Gray and Stephens to good patronage week of 7. Newton Beers' Lost in London occupies first-half of present week. Edmund Collier fills out the week in a series of tragedies.

Vale: Your correspondent in his closing letter would express his appreciation of the uniformly courteous attention always received from Mr. Morton of the Grand and Mr. Gay of the Hyperion—and his thanks to Horace Wall for favors bestowed.

WINSTED.

Opera House (J. E. Spaulding, manager): Professor J. W. Cadwell, mesmerist, delighted fair houses 7-9.

Item: One of our local papers announced this week that the Y. M. C. A. were talking of buying the Opera House Block. Your correspondent was unable to find out how true the report was.

HARTFORD.

Opera House (Jacobs and Proctor, managers): The first half of past week Jacobs' co. in Jekyll and Hyde held the boards, but the horrible and strange materialization did not impress the audiences favorably. It is a vivid play at best, and would interest only such as might have read the novel. Janauschek closed the week to fair business in repertoire. The support was hardly up to requirements. Tony Pastor, 17-19

Allyn Hall: As usual only a light audience attended the magnificent production of The Highest Bidder by E. A. Southern's co., 10. Meritorious attractions fare the same at this house, as the public is unwilling to sit in its uncomfortable seats which, added to the doubtful egress of a crowd in case of panic, makes an evening here anything but one of pleasure.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): Dr. Jekyll and Mr. Hyde 11, to light house. Percy Huntington in the dual characters did creditable work, and was well supported. The unjust criticism of a Hartford paper seriously injured the business of the co. Booth-Barrett co 22.

WATERBURY.

Jacques Opera House: Wills, Henshaw and May Ten Broeck in Two Old Cronies 7, made lots of fun for a fair-sized audience. They return on the 18. Gorman's Minstrels 9, gave a fair performance only. Newton Beers, in Lost in London, with a poor support, 12. Changes which have been made in the co. since their last appearance here, have been detrimental.

MERIDEN.

Opera House (T. H. Delevan, manager): Maude Banks and a fine supporting co. presented their new drama, Her Evil Genius, 7, to a large and enthusiastic audience. In the history of our house there have been three occasions when the audience, after the play, rose and cheered the performance. The first was Edwin Booth as Hamlet, the second Louis James as Virginius, and the third Maude Banks as Honoria Forrester. A large and delighted audience greeted Vernona Jarbeau and her able co. in Starlight 10. Miss Jarbeau in the title-role kept the audience in good humor throughout. Gray and Stevens 14—week.

DAKOTA.

HURON.

Grand Opera House (O. P. Helm, manager): Kate Bensberg's English Opera co. gave l'Ombra and l'Eclair, 9 and 10, to good and appreciative houses; Miss Bensberg well deserves the good words that the local press throughout the Territory give her.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): The Westons in The Way of the World played to good business, 5-9. Tony Denier's Specialty co. gave a clever performance to crowded houses, 10-12. Lizzie May Ulmer in Dad's Girl opened well, 14. May Blossom 21-23, A Boy Tramp 24-26.

Grand Opera House (J. K. Lavlis, manager): Martin Hayden in The Boy Hero opened 14 to good house.

Item: The Boothenenum Amateur Dramatic Association gave a very creditable performance of The Long Strike, 10.

DISTRICT OF COLUMBIA.

WASHINGTON.

Good-sized houses were well pleased with Indiana, by the McCaull co. last week at Albaugh's; there were

several theatre parties this week; The Black Hussar and Beggar Student next.

Lost in New York drew better houses at the National than such wretched stuff deserved. The scenery and the "real river" was well enough, but the play is absolute rot. McNish, Johnson and Slavin's Minstrels inaugurate "the supplementary season." Cheaper prices this week, except Saturday night, when Miss Thursby, assisted by Frl. Adele Aus Der Ohl, Eugene De Danckwardt and the Spanish Mandolin Club appears in a concert. Society will turn out *en masse*, I hear. Stevens' Comedy co. announced for next week.

Lizzie May Ulmer did a light business in Dad's Girl at Harris'; Stranglers of Paris, with a strong cast, including Pauline Markham, ought to draw this week; Jennie Calef next.

The Foreman-Morton co. at Kernan's this week give The Hermit of '76 and The Cuban Spy.

Digby Bell sang last Thursday afternoon at an Amateur Concert for Benefit of Children's Hospital, given in the elegant parlors of Mrs. B. H. Warder. Five hundred tickets were sold, and as many more could have been.—Nona Stosch, daughter of Julia A. Schayer, the pleasing story writer, gave a violin solo; Mlle. de Moqueiras is visiting friends in this city and will appear in concert on the 22 at Albaugh's; she made her debut in Italy under the stage name of Mathilde Marcello.—A performance of Pygmalion and Galatea will be given afternoon of 22, for charity, by amateurs under distinguished patronage.—Miss Aldrich, niece of Mrs. Senator Stewart, will be the Galatea.—About $1,500 was cleared by the Paul Kauvar performance for the Washington Statue Fund.—An unsuccessful attempt was made to rob the safe at Albaugh's last week.—A testimonial to Miss Lavinia Shannon, one of Washington's fair daughters, and an actress of much ability, will be given her here shortly under distinguished auspices. Miss Shannon will star next season.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Theatre closed weeks of April 30 and May 7. The season is about over here. If the Ford Dramatic Association does not have a season this Summer the public will be very much disappointed, and the theatre will likely be closed until the Fall.

ILLINOIS.

CAIRO.

Opera House (Thomas W. Shields, manager): The house has remained closed during the past week. The regular season will end with Gilmore's Band on the 21st.

ROCKFORD.

Opera House (C. C. Jones, manager): McIntyre and Heath's Minstrels 11, to small house.

Item: The Elks celebrate their first anniversary the 23.

SHELBYVILLE.

Opera House (Philip Parker, manager): Gage, Thomas and Lloyd's Dramatic co. were billed for 7-9, but failed to put in an appearance. I hear they disbanded on the 5th at Hillsboro, Ill.

DANVILLE.

Grand Opera House (William Stewart, manager): Burbridge Comedy co. 10 in A Night Off. A snap co. had rendered this play during the season, which caused a small house on this occasion.

JOLIET.

Opera House (R. L. Allen, manager): McKee Rankin 7, in the new Danites. Crowded and well pleased audience. Welsh Prize Singers 9 Good business; audience well pleased, mary of the parts being encored.

SPRINGFIELD.

Chatterton Opera House (J. H. Freeman, manager): The last and perhaps the most satisfactory week of the season was opened by Robert Downing and an excellent co. in The Gladiator, and gave a performance which in every way equalled anything ever presented on the Springfield stage. Frank Daniels and co. appeared in Little Puck to a large house 11, although rain fell in torrents all evening. Performance fair.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Robert Downing 11 to well-filled house. Mr. Downing as Spartacus was given an ovation such as is seldom accorded an actor in this city, and was called before the curtain at the end of each act. Barrow and Stayley's She 24; Daniel Boone 26.

BLOOMINGTON.

Dudley Theatre (Fell and Perry, managers): Robert Downing, 7, in the Gladiator, to crowded house; audience very enthusiastic, and insisted on Downing's appearance before the curtain at the end of each act.

LA SALLE.

Turn Hall: The Globe Theatre co. week 7 to fair business, considering the disagreeable weather. The acting of E. B. Kelly and Edwin Brink was very good.

Items: On Saturday evening, May 12, after the performance of A Diamond Necklace by the Globe Theatre co., at Turn Hall, Virginia Herrmann and Edward B. Kelly were united in marriage. The contracting parties are members of the above co.

INDIANA.

INDIANAPOLIS.

At the Grand the Mc Gibeney Family week of 7 to average fair house. The Family is a new feature in the East, but has run for years on the Pacific Coast. They give a very unique entertainment.

The Burr Oaks co., starting Higgins and Keane, filled week of 8 at the Museum. Hettie Bernard Chase in Rags follows week of 14.

Items: George W. June, who has been "Springing" here, will go to Chicago this week, to pick up something for next season.—Edward Dasher is now here, while Gus Williams has gone to 'Frisco. It is likely that he and Paul Boyton will pre-empt Broad Ripple on the 4th, as before.—Henry G. Berger is now in the city, arranging for the appearance of the Thomas Orchestra, following the Cincinnati festival.—Louis Voght has the only orchestra in the city that can produce music. The word music in this connection is used advisedly.—The rumor that John Robb is trying to secure English's is again officially denied.—A large block is building on the site of the old Atlantic Garden, later Crane's Theatre, and the owner was offered an annual rental of $8,000 to construct the upper stories for a theatre, but declined.—Hon. W. E. English, owner of English's, started for Europe on a two months' tour this week. He was accompanied by Joseph T. Fanning, ex-Exalted Ruler of the local lodge of Elks.—Lulu Burt, professionally known as Helen Bertram, of the Emma Abbott co., will be at home during week of 14.—Stella Rees is at home. She has not signed for next season.—In a newspaper interview Manager Dickson announces that he is satisfied with the season just closed, and that managers who have heretofore avoided the city as a "Jonah," are offering him time.—A "consummation devoutly," etc., is covered by the quiet mention that George Dickson will thoroughly replenish the stock of scenery at the Grand during the Summer. This is sadly needed. The entrance should also be improved. A chance passer or a stranger would not know that a theatre existed there for all the show that the Grand makes. The managers are too modest. A prismatic sign over the sidewalk would be a good ad.—E. J. Cross has been in the city for several days.—It is said that Ed. W. Denny, formerly of the Silver King co., is at Vincennes, Ind., too ill to continue on the road.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Ida Van Cortland Comedy co. has been very successful in drawing good houses this week. The co. has been in our city two weeks, and have made a great many friends.

LOGANSPORT.

Opera House (William Dolan, manager): Zozo to small house 4; audience pleased. A Night Off drew a poor house on account of heavy storm. The Naiad Queen is the only attraction booked for the near future.

SOUTH BEND.

Oliver Opera House (J. and J. D. Olliver, manager): T. De Witt Talmage comes 25, and Gilmore's Band June 11.

IOWA.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Lizzie Evans 4 5 gave universal satisfaction to good audiences. George Peck in Daniel Boone 18.

Foster's Opera House (William Foster, manager): Frank Daniels' Little Puck 9, played to best house of season. Rillie Deaves deserves special mention for her excellent work. On account of non-arrival of trunks the co. was compelled to play in street costumes. Barrons and Daly's She 29 30.

Capital City (Joseph Barnes, assistant manager): Spooner's Comedy co. 28. No change in management of house as yet, but several fine attractions booked.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Frank Daniels' Little Puck co. 8, to good business. Co. fair. The idea of the play is good, founded as it is upon Anstey's Vice Versa, but Daniels makes it too noisy and meaningless. As originally adapted, I understand it was a good comedy. Ragan's second illustrated lecture 9. to packed house.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): Frank Daniels in Little Puck 10. The play has a better foundation than the Rag Baby in which Mr. Daniels formerly appeared, but containing too much horse-play. The co. is good and played to a large audience.

LEMARS.

Opera House (T. J. Andrews, manager): Uncle Tom's Cabin Co. (Rusco and Swift's) 7; fair performance. Sally Potton as Topsy and the jubilee singers are good. Lizzie Evans tried to gain an audience, but the bad weather was against her.

SIOUX CITY.

Academy of Music (Lew Waters, lessee and manager). The May Bretonne and Kate Bensberg dates too old to publish]. Rusco and Swift's Uncle Tom's Cabin 5, to large audience. Lizzie Evans next.

Item: Among the improvements to be made in the Academy of Music are a horse-shoe gallery, enlarging of the stage with a thirty-foot opening, new scenery by Close, of Kansas City, and quite a number of new dressing-rooms. It is Mr. Waters intention to have it as nice a house as conditions permit.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Heavy rain made rather light business for Lizzie Evans 3, but Our Angel seemed to please. Yank Nerwell's Muldoon's Picnic to fair business 9.

MARSHALLTOWN.

Woodbury Opera House (D. R. Sumbardo, manager): A large house greeted Muldoon's Picnic 8. Fair show. Emma Hatcher and C. B. Steers will present Ingomar 12, assisted by amateurs.

Item: A. G. Glick is booking for the Odeon, which will be opened about Sept. 1.

KANSAS.

LARNED.

Larned Opera House (George A. Sells, manager): Rhea and her excellent co. played Fairy Fingers before a fine audience 4. It was an artistic treat, and highly appreciated by our people. Fred. Warde appears here in June.

ANTHONY.

Opera House (O. O. Leabhart, manager): The season closed with a benefit to our esteemed manager 7, he taking the main role in the play presented. Mr. Leabhart has already booked some splendid attractions for next season.

WICHITA.

Crawford Opera House (L. M. Crawford, manager): The Rajah co. drew fair house and gave a good show 5.

Museum: Variety performance to fair business.

Main Street: Solomon Isaacs is the bill. Ed. Langley will benefit 11.

Item: Johnson's Circus has been here since 5, doing fairly well.

ARKANSAS CITY.

This week bare of events. The season is about at an end here; may have a few scattering troupes. Expect to have new Opera House to open up next season.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): T. J. Farren in The Soap Bubble 8. Audience quite large and enthusiastic. Dolly Foster and Ed. J. Connolly did good work and were recalled.

Grand Opera (E. H. MacCoy, manager): The Mme. Fry Concert co., comprising Mme. Fry and her talented daughters, in a choice programme of musical gems 8. They have been seen here before, and seem to have acquired quite a strong hold upon the affections of our public. Mlle. Rhea, in Camille and Fairy Fingers 9-10, with Pygmalion and Galatea for matinee. As usual, the "take" was a big one, and the appearances were made full-dress exhibitions by our society high flyers. The Grand now enjoys the distinction of being the first and only legitimate theatre in the country to present a lady orchestra. Miss Addie Jewell, the violiniste, swings the baton.

War News: Manager Crawford, who seems to have a most unfortunate propensity for falling foul of newspaper men, is just now engaged in a bitter argument with the editor of the *Lance*. This is no new thing for him, as he has had at different times trouble with the *Commonwealth*, *Citizen* and others, with very varying degrees of advantage to himself. Mr. Crawford has now enormous enterprises on hand, and is naturally very busy, still he ought to know "the value of a kindly chorus,' and to realize that no amount of courtesy is ever wasted on the representative of a newspaper. Having realized that axiom himself, his next step should be to surround himself with a staff as affable and competent as possible, for the finest dish poorly served is ever unappetising. His present season has been the best Topeka has ever had, and his attaches, for the present, are courteous and competent. I trust he will keep them so.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Katie Putnam, in Erma the Elf, drew a good-sized house 5. Incidental to the play Billy Emerson introduced some specialty business that took well. Barrows and Staley's She co. drew only fairly well 9. Some of the scenes were good, while others were rather disappointing. The co. is only fair.

HUTCHINSON.

Opera House (W. F. Atkinson, manager): A good-sized audience witnessed Camille 5, with Mlle. Rhea in the leading role. While her accent rendered it somewhat difficult to follow her, her performance was favorably received. Edward Bell, as Armand, did especial good work in the challenge scene.

KENTUCKY.

PADUCAH.

Morton's Opera House (John Quigley, manager): No attractions this week. Andress Carnival Show comes 15-17. Gilmore's Band, 22.

MAINE.

PORTLAND.

Theatre: With its pretty women, beautiful costumes, exquisite scenery and Dixey as the luminary, Adonis was a fitting climax to the season's close, and financially as well as artistically was a great success. The audiences (10-12) tested the capacity of the theatre, and standing room was scarce.

Items: Dan Sully is the last attraction. Abbey's Uncle Tom's Cabin co. is booked. Rita Gough, formerly with the Evangeline co., is a valuable addition to the Dixey ranks. The principals of the Adonis co. gave a sacred concert in the Falmouth parlors Sunday evening.—The season at Greenwood Gardens opens July 2, and Manager Knowlton has a fine list of attractions booked.

BANGOR.

Opera House (Frank A. Owen, manager): Ullie Akerstrom in a repertoire week of 7 to business ranging from fair to big.

BATH.

Alameda Opera House (T. H. Clark, manager): F. H. Clark, manager): Thrown Upon the World 8 to good business; poor performance. Henry Allen as Jackey deserves mention. Co. close the season June 2 at Rockland, Me.

MASSACHUSETTS.

HOLYOKE.

Opera House (Chase Brothers, managers): Vernona Jarbeau in Starlight drew a large audience 9. George Boniface, Jr., and Richard Gorman, recent acquisitions, materially strengthen the organization. Bessie Cleveland, a very pretty and talented young lady, has a fine voice, which she uses with good effect. Will S. Rising is also deserving of favorable notice. Redmund and Barry in Herminie drew but lightly 10. Herminie has many of the elements of success. Lost in London 7; Lilly Clay 10; C. E. Verner 21; Bristol 28, week.

Items: Jarbeau is not an advocate of cheap prices. "Booth and Barrett will not play at cheap prices," she remarked, "and it will be safe to add Jarbeau, and make a trio."—Hattie Harvey, the bright and clever little dancer with the Jarbeau co., fell on the bridge which leads to the theatre, and badly sprained her ankle. She was carried to her dressing-room, and although she limped through part of the scenes, she was unable to do her "turn." She left with the co., but her foot was in a bad condition.—The feature of Mme. Authier's concert at the Opera House was the whistling of a local artist, Thomas F. Browne. He is thought to be superior to Alice Shaw.—A marriage which happened some months since, but which has been kept quiet until now, is that of Arthur B. Chase, director of Booth and Barrett, and Gracie Hall, formerly with Mlle. Rhea. Mr. and Mrs. Chase will arrive here in a few weeks, and probably spend a part of the Summer at Mr. Chase's Maple street home.—J. Clinton Hall takes out Ranch 10 next Summer on his own hook.—The Redmund-Barry season does not close until the latter part of June.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): That first of popular-priced opera co.'s, Wilbur's, returned 7, after a month's absence, in their familiar repertoire, and did a splendid week's business. In re-echoing the recent comment there is nothing to be added, but I can safely emphasize my former review of the entire co.

Items: Am indebted to Manager Jeff Bernstein, of the Jarbeau co., for courtesies at Holyoke, 9. Francis R. Reiter, musical director, and John Brand, baritone, have been engaged for the Wilbur co., the former to fill Charles Von Leer's place during the Summer.—H. W. Brown, of the Lillian Kennedy co., who has returned home, will rejoin the party in September.—Two Old Cronies close at Bridgeport 19.—Manager Wilbur is to enlarge his chorus to fifty for the Boston ten weeks' engagement, and is supplying entirely new costumes.—Jake Rosenthal, George W. Floyd and Matt Smith have been here prospecting for Two Old Cronies, Nat Goodwin and Miller and Freeman's Circus.—A picked nine from the Wilbur co. were downed several times last week by local ball-tossers. A local paper describes them as "weak at the bat," but thinks Duffy a "daisy short stop."—But for the fear of being "too previous," I should have last week been the first to announce in THE MIRROR the erection of a new fire-proof, ground-floor theatre here on land adjoining the Musee, by an incorporated company of capitalists The house is to hold nearly 2,000 persons, and will cost certainly $100,000. Particulars soon.

NEW BEDFORD.

Opera House (John P. Moulton, manager): The first production of Hoyt's Brass Monkey was given, 15, the occasion being Mrs. Joseph C. Omey's annual benefit. Like all of Hoyt's skits it is trashy. Cora Tanner, 16, to fair house.

People's Theatre (William E. White, manager): The new Mugg's Landing drew fairly, and gave a pleasant entertainment. Schoolcraft and Coes, 17-19.

Items: The Hanlon's Voyage en Suisse closed its season in Fall River last week. The indications now are that Joseph C. Omey will manage the Opera House next season while Manager John S. Moulton is in Germany.—Manager White, of the People's, is working hard to build up his house. The Elks will probably have Nat Goodwin for their benefit instead of Dixey and co. Manager Moulton has the latter attraction booked for next season, and objects to its being sprung here before that time.

CHELSEA.

Academy of Music (James B. Field, manager): The Hanlons in Switzerland gave fine performance, 5, playing to a good house. Margaret Mather in Leah the Forsaken drew a large and well-pleased audience. The Hanlons in Fantasma played to big houses two nights, 9-10. Laura Burt, William Hanlon and also the rest of the co. were fine. The show, indeed, was very satisfactory, deserving packed houses. Athenian 21, Dan Sully 22, Frederick Bryton 30.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): W. A. Mestayer's Check 44 was given, 9, to a small audience. Those who came were well pleased and the co. deserved a better house. Henry E. Dixey 19.

TAUNTON.

Music Hall (A. B. White, proprietor): Margaret Mather, in Romeo and Juliet. 11, to large audience of the elite of the city. Miss Mather as Juliet pleased all, and she received two curtain calls. Frederick Paulding's Romeo, Milnes Levicks, Mercutio and Mrs. Sol Smith as the nurse were deservingly well received.

BROCKTON.

City Theatre (W. W. Cross, manager): Gorman's Minstrels to a fair house and presented several new features, 7. The co. is one of the best that visit this city. Fanchon was presented very acceptably by Emma Gibson, supported by C. O. Whitney and several of our local professionals, 8. Messrs. Buckley and Riley and Mrs. F. S. Pratt deserve special mention. Business small. Le Voyage en Suisse did a small business, 9-10. Messrs. Hanlon, Edwards and Herbert kept the audiences in an uproar most of the time. Mestayer and Vaughn's co. presented Check 44 to light house. 12. The co. gave satisfaction, the acrobatic acts of the Garnellas and the facial eccentricities of Fred. Mathews being quite entertaining. Adonis 19, Charles Erin Verner, 24.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Dan Sully, 8, to small but well-pleased audience in Daddy Nolan, by far the best comedy here this season. Co. and stage settings first class.

ATTLEBORO.

Bates' Opera House (J. G. Hutchinson, manager): Margaret Mather in Leah the Forsaken, 9, to large audience. Miss Mather is afforded ample scope for the illustration of her powers as an emotional actress in this play. Mr. Paulding as Randolph and Miles Levick's personation of Nathan the Apostate shared with Miss Mather the honors of the evening.

Item: Manager Hutchinson's benefit will occur, 23, and on Saturday, 5, the contract with Percy Hunting was closed.

NORTH ADAMS.

Wilson Opera House (F. E. Swift, proprietor): That the season is fast drawing to a close is evident by the extremely poor business done this week. Redmund-Barry comb. 8, in Herminie, to a very small though appreciative audience. Prof. Hurlburt's troupe of educated horses and dogs, 9-10, also failed to pay expenses.

LAWRENCE.

Opera House (A. L. Grant, manager): Hanlon's Fantasma 7-8 to good business. Scenery, mechanical effects and tableaux very fine. One of the largest and best audiences of the season greeted Dixie 9, in Adonis, which was put on in excellent style. Co. good. Maggie Mitchell 11 in her new play Ray to fair house. The piece is rather tame and "long-drawn-out." Co. fair. Dan'l Sully 21; Fred. Bryton 25.

WORCESTER.

Theatre (Lillie Wilkinson, manager): The business of the past week was rather light, except the engagement of Maude Banks for Mrs. Wilkinson's benefit. The house that night was packed. Mrs. Wilkinson is well liked by the theatre-going people of this city, and they took occasion to show it on the night of her benefit by packing the house. Vernona Jarbeau and Sothern were the other attractions. Mr. Sothern in The Highest Bidder was well received, and had curtain calls after each act. He is very clever and is surrounded by a very good co. Maggie Mitchell 17-19; C. E. Verner 21-22; Ullie Akerstrom week 28.

Items: The last date closes the season. The theatre will reopen August 18 with T., P. and W.'s Minstrels.—Bristol's Dime Museum closed for the season 12.—Miller and Freeman Circus 26-27 of June.—Forepaugh's Circus June 22.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Muggs' Landing 7, Dan'l Sully 9 and Check 44 11, did but a fair business. Maggie Mitchell had a good-sized audience 12. This closes a successful season, and Manager Partridge has my sincere thanks for numerous courtesies extended.

Items: Camilla Urso Concert co. at Urban Hall 16.—The Musee is doing a good business, and there is an attractive bill for this week.

HAVERHILL.

Academy of Music (James F. West, manager): Cora Tanner 7 8 in Alone in London to good houses both nights. Maggie Mitchell in Ray 10: Dan'l Sully 14 to fair house; Wilbur Opera co. 21, week.

FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): Julia Anderson in A Wife's Secret 7. Dan'l Sully in Daddy Nolan 10. Alone in London 11; business only fair.

MILFORD

Music Hall (H. E. Morgan, manager): Margaret Mather presented As You Like It 8 to a large and fashionable audience; support good. Miss Mather was called before the curtain and presented with an elegant bouquet of flowers. Maude Banks in Her Evil Genius 16.

AMESBURY.

New Opera House (C. W. Currier manager): Dan'l Sully as Daddy Nolan 7 to light business. Co. good; play rather tame for a comedy. Abbey's Uncle Tom's Cabin 12 to a full house. Co. below the average. Frederick Bryton 19 (benefit of G. E. Saunderson, stage manager of the house). The season will close June 7. Henry Chanfrau as Kit will be the attraction.

Item: I am pleased to learn that the rumor circulated here concerning a disagreement between Manager Charvat and his star is groundless. I was misinformed, and have written a letter of apology to Mr. Charvat.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Attractions are few and far between. The Hanlon Brothers' Voyage en Suisse co. 11-12 attracted good business. The piece is threadbare and the co. is small. I doubt if it has any further drawing power here. Cora Tanner in Alone in London 18-19.

Items: Manager Burrell is improving and expects to be out in the near future.—James M. Janson arrived home 17 from Philadelphia, having closed his season with Carncross' Minstrels.—The Voyage en Suisse co. closed their season here.

LYNN.

Music Hall (James F. Rock, manager): Abbey's U. T. C. co. gave a good performance to a poor house 7. Tobogganing 8 to light business. In Tobogganing Mr. Mestayer has reached the pinnacle of absurdity, and were it not for his co. of stars that scintillate around that meteor of grace and loveliness, Theresa Vaughn, I should feel tempted to call it rot. Hanlon's Fantasma 11-12 to large audience.

Items: Manager Rock has many fine attractions booked for next season.—A local lodge of Odd Fellows has secured John A. Stevens' play, Unknown, for Essex County.—Abbey's U. T. C. will close season May 6. Fantasma will also close in Montreal 26.—Prof. Skinner, the mesmerist, all this week.—Ada Gray in a repertoire of plays 28 and week.—Fantasma is booked for next season.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Alone in London played to good business 12. This play, and the co. producing it, are too well known to need comment; suffice it to say that both are of a high standard, and, as heretofore, gave the best of satisfaction.

Items: Mattie Morris, late of the Ullie Akerstrom co., has taken up her residence in this city, where she proposes, with the assistance of Dwight Gaylord, and some of our amateur talent, to produce a number of plays next season at this house.—It is rumored that Will Preble, of this city, will soon join Col. McCaull's forces. —Maggie Mitchell in Ray 16; Dixey's Adonis 21.

MICHIGAN.

DETROIT.

Lillian Lewis opened the week at White's Grand in As In a Looking Glass, the occasion being a benefit to the popular manager C. O. White. The house was packed, and at the close of second act the beneficiary was compelled to come before the footlights and bow his acknowledgements. Miss Lewis ably demonstrated that she was an actress of considerable dramatic power and versatility. The play has much in it that might be condemned from a moral point of view, being too broadly suggestive, but yet contains a lesson in that sin is sure to work out its own destruction in the end. Miss Lewis played the gay adventuress with freedom and abandon. She was recalled several times. Her support was excellent. Joseph Jefferson appeared at Saturday matinee and evening in Rip Van Winkle. The house was packed at both performances. His support was most excellent, the Gretchen of Emma Vaders, Derrick Von Beekman of Edwin Varney, and Cockles of George Denham being especially deserving. Next week Starr Opera co. for entire week in repertoire.

At Detroit Opera House the closing concert of the Detroit Symphony Orchestra was given Tuesday night before a large and fashionable audience. On Thursday evening Lorine, a new emotional and tragic drama in four acts, written by Alice E. Ives, was presented. The event was a benefit for Libbie Grabowsky, who appeared in the title-role of Lorine, supported by members of the Warde Dramatic Club of this city. The attendance was large and the performance a most pleasing success. [A detailed idea of the plot we are compelled to omit for want of space.—ED MIRROR.]

Pat Rooney played a successful week's engagement at Whitney's Opera House, and drew large crowds. His show is indeed a funny one. Next week J. J. Dowling in Never Say Die.

Casino: Ada Henry's Folly co. drew big houses, but met with rather a boisterous reception, being broken up one night by the gallery gods. Next week The Night Owls.

PORT HURON.

City Opera House (L. A. Sherman, manager): W. J. Scanlan in Irish Minstrel to a packed house 7. He is quite a favorite here. Mlle. Girard's Mastodon Minstrels 8, to a small audience of men only, and gave the rankest kind of a performance. Ought not to be allowed to play in a respectable theatre. Evidently Mr. Sherman did not know what they were.

FLINT.

Music Hall (H. E. Thayer, manager): W. J. Scanlan, with the able support of his excellent co., pleased a large and fashionable audience in his favorite play, The Irish Minstrel, 8. Joseph Jefferson in Rip Van Winkle to a large house 9.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager): McKee Rankin in the New Danites to a fair but well-pleased house 4.

YPSILANTI.

Opera House (Samuel Draper, manager): J. S. Murphy 11, to good house. Hyde and Jekyll co. 18-19; Sell Brothers' Show 24.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Starr's Opera co. 7, for week. They gave popular operas to popular prices, consequently had a well-filled house every night.

ANN ARBOR.

Booth and Barrett sale opened with a $1,500 rush two days before their appearance. House netted $2,500. Repeated curtain calls and applause greeted them after each act. Great praise is due Charles Hanford for his fine rendition of the part of Marc Antony. J. S. Murphy 10, to light business.

GRAND RAPIDS.

Powers' Opera House George E. Gouge, manager): Joseph Jefferson in Rip Van Winkle played to a large house 11 at advanced prices. The co. was among the best we have had this season. W. J. Scanlan 14.

Redmond's Grand (C. H. Garwood, manager): Mattie Vickers in Jacquine pleased large audiences all week with her clever singing and dancing. The season at this house is closed; the Summer season commences 21 with Dr. Jekyll and Mr. Hyde.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley managers): Booth and Barrett drew out one of the largest and most fashionable audiences of the season 5. These two great artists were seen at their best in Othello in the afternoon and Julius Cæsar in the evening. Performances very satisfactory. Scanlan in the Irish Minstrel 6, pleased a very large audience. Play well mounted and support good.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): McKee Rankin in The Danites 5, to small house. John S. Murphy in The Kerry Gow 9, to a small house.

Centennial Hall: Alba Heywood, impersonator, gave a first-class entertainment 7. Mr. Heywood deserves credit for his efforts to amuse.

LANSING.

Opera House (M. J. Buck, manager): Lansing's favorite, W. J. Scanlan, 11. Every seat was sold and the aisles were crowded. He closes the season in Toledo, 26.

CHARLOTTE.

Kellogg's Opera House (Green and Sleater, managers): W. J. Scanlon, 12, to the second largest house of the season; Mr. Scanlon's sister, who was in the cast, gave promise of an encouraging future.

Item: C. E. Baughman and wife (Edith Barton), F. D. Nelson and wife (Essie Barton), and Carrie Lamont, of the Bennett-Moulton co., are spending their Summer vacation here.

MINNESOTA.

ST. CLOUD.

Opera House (C. F. Macdonald, manager): Prof. Norris' Canine Paradox 8; Haverly's Minstrels 9; Maggie Fielding 10-12, all to good business. Maggie Fielding has the Red Wing band, which recently won the prize at the Southern Minnesota band tournament.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Robert Mantell in Monbars, 7-2, drew large and representative audiences. The play is very acceptably given. The Caledonian Club was present in a body the first performance. Webster and Brady's She occupied the stage the rest of the week, and proved conclusively that the adapter of a story can have a worse nightmare than its author. The story is entertaining and impossible; the play, as given by this co., is disappointing.

RED WING.

Casino Opera House (Charles L. Kellogg, manager): Louis Lord appeared before enthusiastic audiences in Idonia 3, Member of Congress 4 and Idonia, repeated, 5. Business small 3; good 4 and 5. Maggie Fielding's Comedy Ideals to good house 7; very thin 8 and 9. The orchestra in the troupe are all Red Wingites. Salsbury's Troubadours 23.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Webster-Brady co. presented She 8-9 to good houses, and took well. The co. is not a strong one, but embraces a few clever people. Charlotte Tittel, a pleasing and prepossessing young California actress, made a very favorable impression as She, and was favored with calls before the curtain. Laura Biggar played Ustane with noticeable favor. George P. Webster impersonated Horace Holly exceedingly well. J. W. McConnell as Leo, and William A. Brady as Job, played their roles acceptably. Robert Mantell in Monbars 10-12 and matinee, drawing good houses. This was Mr. Mantell's first appearance in St. Paul. His Monbars was a neat, manly impersonation, evidencing fine dramatic power and a conscientious appreciation of the requirements of the part. The support was exceedingly good. J. K. Emmet 17-19.

Olympic Theatre (Edwin P. Hilton, manager): John J. Riley and Lizzie Smith Comedy co. 7-12, presenting a good olio and clever specialty sketches to a fair week's business.

Evans' Academy Hall: The Bairnsfather Family of Scotch vocalists gave a pleasing concert. A large and well-pleased audience heartily greeted them.

DULUTH.

Grand Opera House (John P. Condon, lessee and manager): Rentfrow's Jolly Pathfinders played a week's engagement commencing 7, at reduced prices to good business.

MISSISSIPPI.

VICKSBURG.

Opera House (Piazza and Botto, managers): Gilmore's Band 8 to the largest audience ever known in our Opera House. The band is grand in every respect. Next week Mirror of Ireland co.

GREENVILLE.

Greenville Opera House (Jacob Alexander, lessee and manager: Gilbert-Huntley comb. in repertoire week of 7. Miss Gilbert and all the company are excellent artists. The co.'s band gave a grand Pythian drill, Monday, Wednesday and Thursday in honor of the visiting K. of P. Owen Sisters 17.

MISSOURI.

KANSAS CITY.

Gillis: Adele Payn, Geo. C. Miln's late leading lady, played a very good three nights' engagement in The Wages of Sin, opening Thursday evening; Miss Adele has a true conception of the emotional character of Ruth, and she made quite an agreeable impression; good supporting co.

Ninth Street Theatre: Katie Putnam has been drawing the banner houses of the season; every night the sign, "S. R. O." has been raised early; the first three nights she produced Erma, the Elf, and the remainder of the week Lena, the Madcap; Miss Putnam completely captivated her audiences; she was ably assisted by Billy Emerson, who appeared the first three nights in white face in his specialties; the latter three he gave his inimitable Moriarity in black face; when Emerson appeared the audiences roared and applauded, and his specialties were taking features.

Gossip: Geo. H. Murray was in town Wednesday arranging for the appearance of Robert Downing at the Gillis next week.—Chas. Alf Williams, who has been doing the dramatic on the *Times*, has gone to Minneapolis, where he will wield his facile pen for the *Tribune* again.—Katie Putnam closed her season here. —Marie Heath, the beautiful She, will star next season in a play now being written for her.—The Lyceum is the name of a new place of amusement; it is in the West Bottoms.—Billy Emerson closed his season in New Orleans a few weeks ago, and he proposed to Miss Putnam to finish the season with her. She assented to the proposition, thinking he was jesting. Not so, however. He joined her, and is helping draw big houses. Billy pays all his own expenses, having a very warm regard for the charming little comedienne.

JOPLIN.

Haven Opera House (H. H. Haven, manager): Mr. and Mrs. Bert Miller, professionals, assisted by the amateur talent of Joplin, presented Dixey, a drama founded on the late war, week commencing April 30; the play abounds in startling situations and beautiful tableaux, and was presented in admirable style; Grace Hezelep Dramatic co., playing at popular prices, opened 7 to poor business.

BOONVILLE.

Thespian Opera House (C. E. Gross, manager): Adele Payne and co. gave a very good performance of The Wages of Sin to rather a small audience, 8; co. deserved a good house.

SEDALIA.

Opera House (Dr. H. W. Wood, manager): Fair business was done by the Irene Worrell Comedy co. in a repertoire week ending 12 at ten, twenty and thirty cents, giving satisfaction. Daniel Boone attracted packed upper tiers 8. Howe's London ten-cent show 22-24.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Bandmann's version of Jekyll and Hyde was presented 7-8 to fair business. The universal comment was, a good troupe and acting, but beastly conception of Mr. Hyde, and the after-impression was very similar to that resulting from a visit to a morgue. Eden Musee still continues to prosper.

NEBRASKA.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, managers): George M. Wood's co. in Dr. Jekyll and Mr. Hyde 8-9 to fair business. Although the play in the hands of a strong co. would awaken the interest of an audience, Mr. Wood's co. failed to receive more than slight applause. The recognition scene in the third act was well brought out.

People's Theatre (R. S. Browne, manager): Boston Ideals U. T. C. co. 11-12 and Saturday matinee. We are promised this will be the last of U. T. for this season.

Items: The Press Club have secured Mr. Burbank for an elocutionary entertainment for the benefit of the club 16.—Next month the managers of Funke's will close for a time while the house undergoes a thorough renovation. Extensive improvements will be made and a complete system of fire escapes built.

OMAHA.

Opera House (Thomas F. Boyd, manager): Daniel Bandman in Dr. Jekyll and Mr. Hyde to full house 9. We have never seen Mr. Mansfield's rendition, but doubt if he could secure more enthusiastic applause. Several curtain calls were demanded, and Mr. Bandmann responded in a very neat little speech. Support only fair. Lizzie Evans opened a three nights' engagement 10 to fair business in Our Angel. Dockstader's Minstrels 25-26.

Items: If you will compare your correspondent's letter with THE MIRROR of the 6th you will see that you have gotten things mixed.—Mr. Sampson, of Omaha, a new opera by Fred Nye, of the Omaha *World*, will make its bow before the public at the Boyd 31-June 2. The music is by S. B. Young, of this city. Should it prove a success Mr. Nye will probably produce it in New York next Fall. The initial performance will be by local talent.—The Eden Musee is still keeping up its phenomenal success, and as the branch at St. Joe has done so well Messrs. Sackett and Lawler have concluded to start a branch at Denver also.—The Daniel Boone comb. appear at the Grand next week.

HASTINGS.

Kerr Opera House (Dave Taggart, manager): Frank Daniel's Little Puck co. played to only a fair audience 7 on account of bad weather. Those who did venture out were repaid by seeing a fair attraction of the kickabout order.

Items: The theatre-going people of Hastings feel very kindly toward Manager Taggart on account of the large number of high-class attractions he has played this season, and with one or two exceptions have supported him heartily.—Dave Taggart has just returned from Kansas City, where he has been sojourning for the past two weeks.—Wages of Sin 21; Dockstader's Minstrels 28.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): Dr. Jekyll and Mr. Hyde was presented for the first time in this city 4 to a fair-sized audience by the George M. Wood co. The plot of the piece is quite startling and created a sensation.

Item: Manager Young, of the Waterman, has become a member of Crawford and McReynold's Kansas, Nebraska, and Iowa Opera House circuit, embracing some twenty-five theatres, including Omaha, Lincoln, Wichita, Topeka, and other principal towns in the States named.

FREMONT.

Turner Hall (George F. Loschen, manager): The Andrews' Opera co. presented Mikado to a $200 house 8. They are favorites here. Ed. Andrews as Ko-ko deserves especial mention.

Item: Lascheller, Wertz Brothers and Co.'s Circus 7-8 to fair crowds in spite of rainy weather.

NEBRASKA CITY.

Opera House (W. D. Sloan, manager): An amateur co., drilled by C. H. Colson, of Chicago, presented The Spy of Atlanta 9-11 to overflowing houses. The performance in many respects was excellent, some of the scenic effects being remarkably fine. Mr. Colson personated Edward Dalton, the spy, and is an actor of considerable ability. Aside from the long waits between the acts, the entertainment passed off very smoothly. The receipts were very large and were added to the treasury of Co. C. N. N. G., of this city. Woods' Jekyll and Hyde co., which was to have have appeared here 5, canceled date.

NEW HAMPSHIRE.

CONCORD.

White's Opera House (B. C. White, manager): Henry E. Dixey in Adonis 7 to a good house and pleased everybody. His support was excellent. Nothing has ever been put on one stage with such completeness and magnificence. Maggie Mitchell 9 in Ray to a fair house. The play was not at all satisfactory.

MANCHESTER.

Opera House (E. W. Harrington, manager): Maggie Mitchell 8 in Ray to good house. This play, although pleasing, is hardly as strong as others in her repertoire. Alone in London drew $600 9-10 The piece was not a novelty to our playgoers, as they found out too late. Fred. Bryton 21.

NEW JERSEY.

ELIZABETH.

Temple Opera House (A. H. Simonds, manager): Charles A. Gardner in the new Karl the Peddler 10 to a good house. He is one of the best German comedians on the stage and received good support.

Library Hall (H. A. Pierson, manager): Elliot and McClave's Black Flag co. 4-5 to fair business; they deserved much better. This co. is undoubtedly as strong as the original Thorne co.

NEWARK.

Miner's Theatre (H. C. Miner, proprietor): The aquatic melo drama, Lost in New York, was produced at Miner's Theatre 14. The drama is cleverly constructed around the latest novelty in stage art—the tank. The tank in this play is of gigantic proportions, and a regatta of large dimensions disport on its watery contents. The play is very interesting, with a very clever co. to interpret it. It will remain on the boards for the balance of the week. Louis James and Marie Wainwright 21, week.

Jacobs' Opera House (H. R. Jacobs', proprietor): Dr. Jekyll and Mr. Hyde was the attraction 14. It contains more dramatic worth than anything that has yet been brought out at the Opera House, and forms an extraordinary attraction for a popular-price house. It will attract large houses throughout the engagement. Several thrilling climaxes, which were well worked out, were received with much applause. Theodore Hamilton in the charactor of Dr. Jekyll is a study. He is of fine physique, and very quick in his changes, particularly in the last act, where his transformation from the irascible old gentleman to the grinning fiend is given. He is very well supported by a well-balanced co. The play is nicely staged. It remains for the balance of the week. Passion's Slave 21, week.

Newark Opera House (Fred. Waldman, proprietor): The Big Four Vaudeville co. commenced a week's engagement 14. The co. is composed of some of the best artists in the variety profession, and is well-known and deservedly popular in this city.

TRENTON.

Taylor Opera House (John Taylor, manager): George C. Boniface in the Streets of New Pork drew only a fair audience, 7. C. A. Gardner and co. presented Karl the Peddler for the first time in this city, 11-12. It made a good impression. Murray and Murphy 19, Julia Anderson 21, Martin Hayden 24-26. This house will close for the season with Rose Coghlan in As You Like It, 30.

PATERSON.

Jacobs Opera House drew fair audiences last week with Charles Gardiner in Karl first three and Frankie Kemble in Sybil last three nights. Both cos. gave good satisfaction. This week Tony Bastor 14-16, and Little Nugget 17-19. Next week Dan Mason in One of the Finest 21-23 and Davy Crockett 24-26.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): The Bostonians had a successful engagement last week,

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Abbott, Marion
Allen, Harry
Anderson, Hattie
Brooks, Joseph
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Burnham, N. E.
Burton, Carrie
Brown, Jennie M.
Bell, George
Belgrade, A.
Blair, E.
Boniface, S.
Brandon, Olga
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Brunker, C.
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Burton, C. A. (Tel.)
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Clapham, George E.
Curtis, F. (2)
Clark, H. M.
Clark, D.
Claire, E.
Cooper, Leo
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Chalmers, Mrs. Thomas
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Campanini, Sig.
Cooper, Jas.
Cooke, Carrie
Dill, Wm.
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De Schmidt, Louis
Dawes, Bertie
Drury, Carrie
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Degew, H.
Downing, R.
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Delero, E.
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Delhauser, Wm.
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Eagan, L.
Ellis, S.
Earle, W. A.
Elmore, Marion
Elliott, Arthur
Fleischer, Theo.
Frank, Mrs. Emma
Franklin, Nellie
Fay, Sadie
Fowler, W. W.
Frost, A.
Fawcett, Owen
Farnum, W. M.
Faust, G. W.
Griffith, W. N. (2)
Gutman, V.
Geoffreys, M.
Grau Robert (2)
Gallagher, Ed.
Gervaise, Ed.
Guthrie, F.
Goodwin, Myra
Granger, Maud
Gilman, Mar. Ada
Greenwood, Marie
Galletin, Alberta
Greeg, J. C.
Heath, Marie
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Hudson, R. C.
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Harwood, Harry
Hollis, J. B.
Harrison, Fred.
Holland, Ethel
Hastings, Alice
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Hayden, Wm.
Herbert, Wm.
Hassel, H. E.
Holmes, R.
Hyde, R.
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Hampton, May
Harcourt, Wm.
Hanlon, G. W.
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Johnson, Lewis
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Lotta.
Longworth, D. G.
Lewis, Annie
Leland, E. B.
Learoux, Geo.
Marriott, Chas.
Moore, William
Marshall, John
Malcolm, Florine
Miller, F. B.
McWade, R.
Marvin, Annie
Martin, Geo. O.
Mojeska, Mme.
Maynard, Alice
Maria, Stella
McArdle, K. A.
McGrawe, T. J.
Mortimer, G. A.
Madigan, Thos.
Murry, F. L.
Morgan, H. N.
Malone, J.
Montazina, C. F.
McManus, Chas.
Milo, Geo. C.
Magee, F. E.
McKay, Andrew
Maur, H.
Mets, Prof.
Meredith, Harry
Morris, Geo. O.
O'Leary, Miriam
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Peck, L. E.
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Pratt Chas.
Pike Dolly
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Stone, E. G.
Sampson, W. C.
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Spencer, Edward
Sedwick, Helen
Sewall, Harry
Semon, Zera
Smith, A. W.
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Tyler, Odette
Travers, E.
Tompkins, W. C.
Tracy, H.
Tucker, E.
Tobin, M. W.
Tearle, O.
Vender, Harry
Vane, Alice
Vinton, Horace
Vaughn, Harry
Vandenhoff, Mrs.
Wheeler, "Punch"
Winter, Annie
Waldron, May
West, J. C.
Walker, M.
West, W. H.
Winston, T.
Weston, F.
Wainratta
Wyman, Walter
Waters, Joe
Whelan, M. M.
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*** *The New York Mirror has the Largest Dramatic Circulation in America.*

The Mirror for the Summer.

Readers of THE MIRROR *who are going out of town for the Summer can have the paper sent to them on the following terms, by forwarding address and the amount to this office:*

50 *cents for four weeks.*
$1.00 *for ten weeks.*
$1.25 *for thirteen weeks.*
Free of postage.

Politics and Business.

The political horizon begins to wear a lively aspect as the time approaches for the champions of the two great parties to be chosen. Upon the nominations will, in a large measure, depend the state of theatrical business in the early part of the season. As is usual in the Presidential year, openings are being arranged for several weeks before the customary date, traveling managers thereby anticipating the choleric agitation of the political pot, which often paralyzes business for some weeks previous to the elections. This early beginning of the season is likely to give theatricals a good start, and provide against the possible temporary cessation of October and the first part of November. Should the forthcoming nominations be such as to render the result extremely problematical, times are likely to be bad for the nonce. If, on the contrary, they are of the kind which makes the conclusion of the campaign reasonably sure, the profession will not find the contest especially injurious to their prospects or their profits.

Hygiene of the Stage.

THE MIRROR has had its say upon the ethics of the stage in an article which has proved so apt and acceptable that we are encouraged to enter upon another topic which lies close to the interest of the profession and its auxiliaries.

It is to the hygiene or healthful condition, as to art and sanity of faculty, under which plays are projected and presented at the theatre.

We need not dwell on the first necessity of pure English for its speed and lucid delivery in its utterance. Comeliness, *simplex munditus*, in man and woman may be justly demanded—propriety and decorum of dress and deportment; bodily health and an harmonious physique.

We come then to the characters impersonated. Here we make our stand and demand strict observance of the principle that deformity—freaks, cranks, distortionists shall have no show or place upon the stage. Herein lies the fundamental difference between the circus and the theatre, and we refer all of the ultra-physiological and muscular quidnuncs to the circus and its fanfaronade.

Two-thirds, if not four-fifths, of the attractions of the circus would be eliminated by a classic and legitimate votarist of the stage. As making a great streak in the processes of the circus, spasmodic use of the body, physical deformities, abnormal specimens of man and beast, all depart from the line of prosperity and fitness.

We therefore object, in the generality, to plays which introduce hunchbacks and lunatics, and the like—with the salvo that these may form a part of the character, as in Richard III., or be integral to the display of the life, nobility of intellect, and character of Lear. But we positively veto brawling drunkards, paralytic invalids and idiots as coming properly into the purview of the auditor.

It is only with human nature in its organic action and normal conceits that the theatre is called to deal. If the passions or the emotions are emphatically shown it is but the development of man in his heroic moods, and following logically the driving force of heart and blood.

Even in these a certain harmony is to be observed, so that the exhibit, taken as a whole, has a propriety and consistency which form the basis of all good performances on the stage. The drama moves upon the trunk lines and leaves switch-offs and side-cuts to the fantasticals and fence-jumpers.

Personal.

FULLER.—Loie Fuller has been engaged for Josephine, in Pinafore, for four weeks in St. Louis, commencing June 4.

BARNAY.—Herr Barnay, the German actor, sailed for Europe yesterday (Wednesday) on the German steamship *Lahn*.

RIAL.—Louise Rial sails for England as soon as her engagement with J. M. Hill is closed, to fill a Summer engagement there.

FROHMAN.—Daniel Frohman left London last Thursday for Paris, where he remains for one week. He will return home by way of Liverpool.

STETSON.—John Stetson is reported to have purchased a large interest in the Boston *Herald*, which gives him the practical control of that paper.

POTTER.—Mrs. James Brown Potter does not appear at the People's Theatre on June 4. She opens at the Grand Opera House instead on that date.

EVESSON.—Isabelle Evesson has been engaged for next season at the Broadway Theatre to appear in The Kaffir Diamond and Mr. Barnes of New York.

GILLETTE.—William Gillette is now visiting the small towns in Massachusetts looking for a place in which to locate the scene of his new comedy, A Legal Wreck.

MARTINOT.—It is reported that Sadie Martinot has signed with Heinrich Conried. Miss Martinot has consented to appear as Galatea in a benefit to be given shortly to Joan Sidp.

MORGAN.—Matt Morgan, the artist, has been engaged by the Forbes Lithographic Company, of Boston. Mr. Morgan has for some time past been connected with the Strobridge Company.

CRAIGEN.—Maida Craigen was offered a leading part in Lights and Shadows, to be produced at the Standard next Monday night. She was unable to accept, however, as she sails for London on the 30th inst.

TEMPLETON.—Fay Templeton has written and composed two new songs which have recently been issued by T. B. Harms and company, of this city. They are entitled, "I Do Not Know," and "My Little Girl of Four."

MILLWARD.—Jessie Millward, of the Adelphi Theatre, London, arrived here Saturday on the *Celtic*. She has come merely for pleasure and recreation, and remains only till next Wednesday, when she returns to England on the *Germanic*.

GILLETTE.—Fanny Gillette, the present leading lady of Robert B. Mantell's company, will retire from Mr Piton's management after this season. She does not care to play the part of Diane, in Monbars, another season, as she feels it is unsuited to her.

PIXLEY.—Annie Pixley was married in Portland, Ore., on the 30th of April, 1872. Precisely sixteen years afterward (the 30th of last month) her opening night occurred in the same city. She was the recipient of many floral remembrances from her many friends there.

OSBORNE.—Rose Osborne has gone to Chicago with some remnants of the Wallack company, to play the parts usually assigned to Rose Coghlan. She will return in time to join the Fate company, which takes the road early in August, under the management of C. R. Gardiner.

GURNEY.—Helen Ransome, who for the past two seasons supported Louis Aldrich, in My Partner, presented her husband, ——— Gurney, on Sunday with a son and heir. Mr. Gurney is the courteous and efficient associate of Benjamin Baker, in the executive department of the Actors' Fund.

PAULDING.—On the first page of this week's MIRROR we present a portrait of Frederick Paulding, a young actor who has risen by dint of close study, fixity of purpose, and a determination to succeed, coupled with the gift of talent and an admirable stage presence. His personal qualities are such as are prized by honest men, and his dealings are marked by rare integrity. Mr. Paulding will remain under Mr Hill's management next season, appearing in a new play that the latter intends to produce.

Larger Than All Others Combined.

Grand Rapids (Mich.) Telegram-Herald.

Harrison Grey Fiske, for many years the editor of THE NEW YORK MIRROR, has become the sole proprietor of that bright, clean and handsome dramatic newspaper. I know Mr Fiske to be one of the few honest dramatic editors in New York. He has conducted a theatrical journal in a high-toned, honorable, and manly way, and has done more for the profession in this country in various ways than that profession can ever repay. THE MIRROR, without doubt, has a larger circulation than all the other dramatic papers in America combined.

Gleanings of the Week.

"The report that I had been rehearsign Nadjy long before Sadie Martinot resigned is not true," said Marie Jansen to a MIRROR reporter yesterday. "On Wednesday night the prompt book was handed me by Jesse Williams, and on Thursday morning at ten o'clock I had my first rehearsal. The only rehearsals I had with the principals were those of Thursday, Friday and Saturday. Mr. Barker was very kind and considerate, and devoted no end of time and not a little care to getting me perfect, and in this connection the proceedings of Tuesday morning, if you have not heard them, may be of interest. Rehearsal was called for the third act, and in a speech to the company Mr. Barber thanked them all for the hard work they had done. He could not tell whether the opera was a financial success but it was in his opinion an artistic one. Time would prove whether the production was a pecuniary hit, though a first-night such as that which the opera had here would mean success in London. At the conclusion of the speech the company cheered him heartily, and several of the chorus told me personally that he was the first stage manager they had ever known that did not swear at them. It is not true that I shall play all Summer. I have only deferred my vacation a short time, until other engagements can be made, and then I propose going home for a few weeks to Winthrop, Mass., to bid the folks good-bye before taking a trip to Europe. I shall return in September to appear in The Oolah."

Kate Forsythe tells a story of her experience with an interviewer recently. She had done everything to avoid report rs, and when one managed to get into her room in spite of all her precautions, she was somewhat annoyed. Sam Alexander, her former manager, was with her. When the newspaper man inquired regarding her intentions, she said: "Do you know that I am coming to the conclusion that spectacle is the only thing that this country wants, and is willing to pay for. Do you not think, Mr. Alexander, that the scheme I mentioned was the best one?" "Yes, indeed," said Mr. Alexander, not knowing what was coming. "Well, then, you may announce," continued Miss Forsythe, 'that I have made up my mind to go on the road with a grand revival of Mazeppa, appearing in the title role myself."

"I'm rehearsing Hamlet just now for the Wallack Testimonial," said Ben Teal to a reporter of THE MIRROR, "and, besides that, I am getting ready the production of Lights and Shadows at the Standard. I shall also superintend the production of Among the Pines, by W. R. Wilson, of the *Sun*, at the People's, on June 11, and I am busy as well with the Kaffir Diamond, which Louis Aldrich will produce at the Broadway early next season. I am getting the scenic artists and the carpenters started, models made, and studying out the effects. That is a stage director's work. Heaven help the stage director who merely directs the play now a days. Negotiations are pending for a Midsummer production, either here or in Boston, of a big melo-dramatic spectacle, by one of the largest spectacular operators in the country. I shall be interested in it. There is not much vacation in store for me."

"Yes, it's quite true," said Edward Rice, "the Bijou Opera House is to be sold at auction to-morrow (Thursday), by K. V. Harnett & Co., but it will not interfere with us in any way. Miles, Barton and Dixey hold a lease that has eight years to run from the first of May. What will follow the Pearl of Pekin, which ends its season a week from Saturday night, I can't say. We've had a number of applications for the house, but nothing is decided upon."

Two theatres are to close next Monday night, on the occasion of the Wallack Testimonial. They are the theatre in Harlem, where Frank Mayo, who plays the King, was to have begun an engagement, and Daly's. The music is to be furnished by the Symphony Society of New York, with Walter Damrosch as the musical director. There will be sixty pieces. The music in the play will be that used by Booth and Barrett. The sale of tickets of admission will commence on Friday morning at nine o'clock, at the Metropolitan Opera House, and the first rehearsal for principals will take place on Friday at Wallack's.

One of the most remarkable theatrical tours on record is the one that Joseph Jefferson, the comedian, has just completed. This trip began at Lexington Ky., on March 12, and ended at Detroit on May 12, last Saturday night, and was the largest, so far as point of attendance at performances was concerned, of any he has made. A peculiar feature was that large cities like Cleveland, Detroit, Indianapolis, Louisville, Nashville and Columbus, which are usually considered worth at least a week to the average company, were only played one night each. "We have covered," said A. L Erlanger, who was in advance of the organization, "nearly 15 000 miles of territory, have played in forty cities, nearly everywhere to the largest receipts known in the history of the houses, have given altogether forty-eight performances, and appeared before nearly 50,000 people. Mr. Jefferson was forced to make a tour of this sort on account of the great demand upon his time. You can imagine the rush and the hurry, but in spite of it all, evenly good performances were given every night, and the audiences were always pleased. The comedian traveled during the entire tour in his private car and had his company with him. Only Rip Van Winkle was played.

Are they turning the theatres into millinery emporiums? It is a fact that up at the Casino Marie Jansen wears, in the first act of Nadjy, a hat that she has the honor of introducing into this country, for it has never been worn here before either on or off the stage. The frame is composed entirely of natural grasses, and this is surmounted by a bunch of red roses. The effect is "perfectly lovely," and the ladies will go to the opera as soon as they know of it just to see what it's like. It is called the Jardina.

R. D. Stevens is slightly indignant over a report published not long ago that he had just returned to the city from Europe. When a MIRROR reporter met him the other day he denied the story, and said he had never been out of the city. "You can say for me, though," he said, "that I have purchased the managers' agency hitherto controlled by N. D. Roberts, and that I shall shortly return to my old business of manager's agent. I shall not attend to combinations, nor shall I attempt to represent all the managers of the country. My offices will be at No. 1162 Broadway, and I shall devote my time almost exclusively to the South, my knowledge of that portion of the country being such that I can deal with its business intelligently."

"It's a curious fact," said Harry Askin, McCaull's business-manager, to a MIRROR reporter, "that people object so strongly to buying seats in the last row of the orchestra. The entire house for the first night of The Lady or The Tiger at Wallack's Theatre was sold out fully a week before the production, with the exception of that last row, and which portion of the orchestra remained almost unbroken until the very night, when, of course, people began to realize that it was there or nowhere that they would have to purchase seats, and gave in. But, as I say, they'll stick out till the last minute on it."

Gus Pitou is a manager who is never idle, and the alert news-gatherer generally has all he can do to keep up with his multifarious schemes. At present Mr. Pitou is engaged in feeling the English pulse on the subject of Irish comedians. Charles Groves, who was one of the Wallack Theatre stock company, and who sailed yesterday (Wednesday) on the *Buffalo*, carried with him samples of all of W. J. Scanlan's printing. There were big three-sheet posters in colors, posters in block of all sizes, handsome lithographs and a great number of attractive pictures. Mr. Pitou, among other little traits, knows how to advertise, and if the English managers don't clutch at Scanlan it won't be because Mr. Groves hasn't "paper" to show that will set the British maidens wild let alone the Irish lassies, for the contemplated tour includes the Green Isle as well as England. Mr. Groves is empowered by Mr. Pitou to arrange dates, the present plan in contemplation being a twelve weeks' tour of the British Isles (Scotland being left out) in the Spring of 1889, commencing most probably at Liverpool on Easter Monday.

"Donnelly and Girard will locate permanently in a New York theatre the latter part of next season, appearing not alone in Natural Gas, but in a repertoire of farce-comedies," said John H. Russell to a MIRROR representative. "Their season at the Fifth Avenue up to the present has been highly satisfactory, and we are confident we can repeat the success next year."

It may not be generally known that Manager A. M. Palmer pays the entire company for Effie Elisler's support during her engagement, and that he meets all the expenses of the engagement, Miss Elisler getting a percentage of the profits. If the season at the Madison Square should prove successful, contracts will most probably be signed by which Miss Elisler will play under Mr. Palmer's management for five years on the same conditions as during her Summer season.

The charming effrontery of some of the MIRROR's contemporaries is refreshing, even in this month of chill winds and rain. The Philadelphia *Item* takes the prize for icy assurance, and is entitled to whatever credit should accrue to the newspaper which habitually uses a pair of scissors, a paste pot and an unlimited amount of nerve. In its last Sunday's issue it presents a page of theatrical news, but in that page there is an entire interview which the MIRROR reporter had with Miss Forsythe stolen bodily and accredited to an *Item* reporter, and no less than thirty-seven fragments clipped from these columns and given without credit. Some of the items bear indubitable proofs of their origin on their face.

The long run of Erminie has brought forward several remarkable records of continuous appearance. It is already well known that Francis Wilson did very well so far as he went, but it is also known that he made no phenomenal record. Fred. Solomon played Caddy for almost two years without losing a performance on the road except during the last week when he had to come on to New York to rehearse for his part in Nadjy, and to relieve Mr. Wilson. And now Murray Woods is heard from. Of all the people who have appeared in Erminie during its run, Mr. Woods claims the championship, having been in the opera from the opening to the close, playing three different parts, studying a fourth, and appearing at 771 performances out of a possible 774.

Francis Wilson saw Erminie for the first time from the front of the house on last Friday night, and on Saturday sailed on the *Gascogne* for France with A. H. Canby. Before sailing Mr. Wilson stated that in his opinion The Lady or the Tiger would have met with some of the public's favor if Mr. Rosenfeld had acted on his suggestion, and had Jakobowski write the menu. "I shall spend most of my time in Paris," said the comedian, in speaking of his trip abroad, "and return in time to open in The Oolah, at the Casino, on September 19. My contract with the Casino has a year longer to run, or up to the 1st of May. I have no plans beyond that time."

Activity in Albany.

On Saturday last Mrs. R. M. Leland received the deeds of the Leland Opera House property in Albany. The enterprising manager is elated over her purchase. The house has been under her capable direction since 1881, and she has lifted it to a plane of enviable popularity and success. On the 24th of April she acquired the theatre at the assignee's sale.

"The house is in complete order," said Mrs. Leland to a MIRROR representative on Tuesday, "and there is no need to make any special improvements at present. During the Summer a new stage will be put in, but that will be all. The present season, which closes on Wednesday night of this week, has been gratifyingly successful.

"For the next season I've already booked a good many attractions. Among these may be named Rosina Vokes, Lotta, J. K Emmet, Fantasma, the McCaull, Duff, and Casino Opera companies, Booth and Barrett, Jim the Penman, the Bostonians, the Florences, Robert Mantell, and Fanny Davenport. I shall open the house about the middle of September.

"I am highly gratified with the encouragement I have received from the press and public of Albany, and the universal congratulations that have reached me since I purchased the property. I really think they are as happy over it as I am."

Letter to the Editor.

THE DANGER OF UNCONSCIOUS CEREBRATION.

NEW YORK, May 14, 1888.

Editor New York Mirror:

SIR—Few people can read the very temperate statement of Miss Mathews in your issue of last Saturday, without entertaining a strong suspicion that the charge of plagiarism brought by that lady against Messrs. DeMille and Belasco has a material foundation in fact. In this connection I desire to point out the grave impropriety of any manager employing professional dramatists as readers of the plays submitted to him for consideration.

It frequently happens that such plays, although they may as a whole be unsuited for production, contain ideas, situations or suggestions that are of considerable value, and I would submit that it is almost impossible for a dramatist reading such plays to avoid taking mental note of such good points and reproducing them, perhaps almost unconsciously, in his own pieces.

It is not the first time that one, at least, of the gentlemen has been accused of annexing other people's ideas without acknowledgment, and I would venture to suggest that so long as he continues to produce his own plays he should decline to occupy the anomalous position of a professional reader of other people's productions.

Yours truly, AUTHOR.

The Mirror Annual.

INDISPENSABLE.

Toledo Sunday Journal.

Mr. Harrison Grey Fiske's New York Mirror Annual and Directory of the Theatrical Profession of '88 is a valuable book of reference. It is indispensable to those interested in the dramatic profession who intend writing on that subject. It is a complete book of reference contains 200 pages, with a record of deaths of actors and persons connected with the theatres. In fact an admirable compendium of the history of the American stage for the past year.

AN INVALUABLE PUBLICATION.

Bethlehem (Pa.) Daily Times.

The New York Mirror Annual and Directory of the American Theatrical Profession, for the year 1888, is the title of a two hundred-page book, handsomely bound in heavy cloth, with title in gilt, which has been issued by that excellent paper. The publication is an invaluable one to every manager and actor or anyone connected with the stage, and the possession of a copy of the Annual cannot fail to interest and benefit them.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Joseph Arthur has scored a victory that is likely to benefit other authors and managers in the future. By dint of persistent effort, and, at considerable expense, he has secured a patent for the whole series of appliances used in the fire-engine-house scene of The Still Alarm. It is the first time on record that a whole scene has been patented, and the precedent will doubtless induce others to take this effective means to prevent the piracy of valuable ideas. Mr. Arthur is now in a position to visit summary and condign penalties and punishment upon anybody who attempts to appropriate his clever and popular mechanical effects.

* * *

The publication of Miss Mathews' statement concerning the alleged similarity of The Wife to her play Washington Life, must have been deemed of some importance, as its substance was at once communicated to Manager Daniel Frohman in Europe. He has cabled to his brother Charles that the claim of plagiarism is "untrue and absurd."

* * *

A jolly broker of the Hebrew persuasion telephoned from his office to his wife up town to get herself in readiness to go to the theatre in the evening.

"Very well, my tear," the amiable woman replied over the wire, "but tell me dis: Vill ve sit in orkesder seats or a box?"

"A box, Rachel," replied her spouse.

"So? Den I will have to vash for a low-necked dress, Ikey."

* * *

An advance agent of Semitic extraction has been famous for the size and brilliance of a solitaire diamond which used to blaze on his shirt front. The other day his friends at the Hoffmann House missed its effulgence.

"What's become of your sparkler. Ben?" one of them inquired.

"You see it was like dis: My frendts begun to told me dot nobody but schnobs and fasht vimmin vore pig diamonts. So I gif dot sdhone to my sister."

* * *

William J. Johnston, now a member of Marie Prescott's company, while playing with another organization in the town of Ballston last January, received a rather remarkable letter, which he sends me with the hope that it may amuse my readers. The play was Othello and Mr. Johnston was the blackamoor. This is a literal copy of the production:

Mr Johnston
You are the sweetest thing i ever saw when you take take part of the black man—seems such a pitie you was born so dark red like.
I am nineteen yerze old nice blue eyes and white skin—my pa has lots of money keeps h des and tallow and i would like to act cood you tell me about the best thing to do, I no I have lots of talent, my pa says so and he noes you bet your life i rushed to write this you looked so natural when you tore around and got madd that i would have been awful scared if i had had bin that girl with the yaller hair. i would go with you to play act disdemoniac if you will have my life insured pa said you would have to before he would let me go—
No more this time—i am stoppin at your hotel—
Yours to command
Amanda Snaggs.
p. S. answer me rite away because i have a big washing on hand—and pa's biled shirts in too

Miss Snaggs was probably some waggish member of the company, but the counterfeit isn't much worse than many of the original effusions actors have received from Reubens and Eunices while prosecuting their vocation in the rooral deestrix.

* * *

My distinguished friend, the Giddy Gusher, hands me a communication she received yesterday from one of THE MIRROR'S constant readers, which runs thus: "A friendly tip: Bolivars, my dear Gusher, are not balls of pink and white candy, but are made of good, old-fashioned ginger-bread the whole world over." Now, the Gusher requests me to say that she has consulted a bolivar expert—no less an one, in fact, than the office-boy of this establishment—with the result that bolivars, "the world over," are colored balls of candy, while bolivars in the city are wide and circular areas of ginger-bread. Hence, as Alfred Ayres would say, the use made of the word in last week's Gusher is sanctioned by the best authority.

* * *

Manager Harry Greenwall is in town, prepared to illustrate the respective advantages of principle and policy as applied to the commercial side of theatricals. Mr. Greenwall, in the two days following his arrival, booked a series of first-class attractions for the whole season, four weeks excepted, at the New Orleans Grand Opera House. He proposes to make things lively in that Southern clime, and he is backed up by bonds and bank-books and documents galore. He further remarks that although he owns the State of Texas he doesn't intend to sell it.

In the Courts.

LA TOSCA IN COURT AGAIN.

Fanny Davenport's troubles with La Tosca seem to accumulate. Having for the present disposed of Maurice Barrymore's claim, she finds that La Tosca has been printed and published by the Manhattan Railway News Company, and is being sold indiscriminately, although she purchased the exclusive right to the manuscript and the production of the play in English in the United States and Canada from Victorien Sardou. She has been compelled to again appeal to the courts for redress and, through her counsel, ex-Judge A. J. Dittenhoefer, has secured from Judge Lawrence of the Supreme Court, an order requiring the News Company to show cause on Friday why it should not be enjoined from printing, publishing, circulating or selling or offering for sale any dramatic composition of La Tosca or in novel or book form, containing the characters, scenes, incidents or plot or any modification of her play.

The actress learned a short time ago that the Manhattan Railway News Company had published La Tosca in novel form with the scenes, incidents and characters of her play, making the title La Tosca prominent, with the additional statement that it was founded on the play of that name by Victorien Sardou. The novel also contains a likeness of Mme Sarah Bernhardt on the cover.

Miss Davenport regards this as a gross infringement upon her proprietary rights in the drama in this country, and hence has brought suit to enjoin the publication of La Tosca in any form, to have a receiver appointed of whatever publications have been made, an accounting of the sales rendered, and furthermore, she asserts that because of the publication of the play she had been damaged to the extent of $10 000, which she seeks to recover. She states that when she purchased the drama from Sardou, it was at a cost of over 100 000 francs, and by the contract which they then entered into, he agreed not to publish or print the play or allow its publication for a period of ten years, and she also made a similar stipulation. Therefore, the play has never been dedicated to the public, and its publication will cause irreparable injury to her, as she has contracts with various managers throughout the country for the production of the drama.

The result of this latest legal phase of La Tosca will be interesting as to the right of a corporation to publish a play in the face of the contract which the actress has, and when it has never been dedicated to the public.

AMBERG GETS THE DEFAULT OPENED.

Marie Geistinger, the prima donna, recently recovered a judgment in the Superior Court, by default, against Manager Gustave Amberg for $3 500. She claimed that this was money which she had loaned him in August, 1884. Manager Amberg applied to the Court to have the default opened, and be permitted to defend the action on it merits. He does not deny that money was loaned to him by the actress, but alleges that a full settlement was made with her.

Judge Dugro has granted his request to be allowed to litigate the case, and has opened the default, but makes this condition, that the manager deposit in court $100, in addition to the amount of the judgment, or file a bond for that sum.

A Prima Donna's Plans.

The Emma Abbott Opera company closed its season on Saturday night after a tour of about thirty-five weeks. A reporter of THE MIRROR called at the Vendome and had a chat with the prima donna.

"I have had a very great season," said Miss Abbott, "actually the largest of any in my experience. I made my first appearance on the operatic stage in English opera as Marguerite, in Faust, on Sept. 6, 1878, and I have never yet had an unprofitable season.

"At Chicago, Pittsburg, Philadelphia, and I don't know how many other cities, we have beaten all our former records, while in Cincinnati we did our largest business. During the past season I added two operas to my repertoire, Ruy Blas, which I produced early in the season, and which I sang about once or twice every week, and La Pait du Diable, which I produced about the middle of the season. In La Pait I took the part of a boy, and, although there is considerable fun and mischief in the role, it is yet a sympathetic one, and right in the way of my voice. We gave forty-six performances of Il Trovatore, and there was not one poor house, which shows that that opera is a favorite yet with the public.

"Of course you have heard of the social honors given me during the season. The Detroit Star Bicycle Club presented me with a magnificent medal, and made me an honorary member. I was given a beautiful silver yacht four feet high, was made an honorary member of the Fire Department of Little Rock, Ark., and at Savannah was presented with a beautiful gold scent-bottle. Besides these I was given a great many little tokens of favor, which have all made me very happy, for it shows that my auditors seem to admire me not alone for my work. At Savannah, besides, after the last matinee, some three hundred young ladies, members of the best families of the city, filed through my dressing-room, leaving behind them any amount of lovely flowers.

"For my next season, which opens on Sept. 17, in Chicago, I shall add three new operas to my repertoire, still retaining, of course, the two new ones of last season, and my regular repertoire of the standard operas. The new ones will be The Pearl Fishers, by Bizet, the author of Carmen, which has never before been produced in this country; Esmeralda, by Gohring Thomas, which will be produced by arrangement with Carl Rosa; and Lalla Rookh, by Felicien and David. The latter I shall, of course, have translated, and as it will be produced as a spectacle I shall stay here in this country, in the Catskills, instead of going to Europe, and devote the time entirely to study. My costumes will be by Worth and Felix of Paris; they have my measure, and all I shall have to do will be to pass upon the designs they send me.

"So successful have my tours been that my terms have been increased by managers, and I am now booked away up into 1891. Next year I shall sing an entire month in San Francisco, besides appearing in all the large cities of the United States. I cannot help thinking how fortunate I have been. I have not lost one night in five years, and during the past season I have not uttered one hoarse note, while no performance has ever been postponed or changes made on account of the disability of any of the company. Next season I shall have a splendid organization. There will be very few changes and only a few additions, mostly principals, for I shall engage some very valuable people—foreigners—for special roles.

"At the present time I have not one voice among my many artists that is not exceptionally fine. They are picked people, and as both the members of the chorus and orchestra get larger salaries than those of other companies, it is little wonder that I have people of special ability. I carry around no deadwood whatever, and notwithstanding the Interstate Commerce Law I shall take an increased chorus and orchestra next season, and costume the former better than ever before. I am justified in this by my success. We have had one year of the law, and though our expenses are increased by it, I think I am justified in doing everything in my power in giving the public superior performances."

The New Firm.

"A. L. Erlanger and I have purchased H. S. Taylor's Theatrical Exchange, at No. 23 East Fourteenth street," said Marc Klaw to a MIRROR reporter, "and it is our intention to enlarge considerably on Mr. Taylor's ideas in our direction of it. The interests of Booth and Barrett, Joseph Jefferson, Mme. Modjeska, Frederick Warde, Margaret Mather, Annie Pixley, and a number of other attractions, besides some 200 managers of theatres are now represented by the Exchange, to which we will add the entire Kansas circuit, the Colorado circuit, the Michigan circuit, and the Mississippi Valley circuit, terminating with Dave Bidwell's Theatre, New Orleans.

"It is our intention to run the Exchange in the same way that Mr. Taylor did, although we have some very novel ideas of our own regarding the conduct of such an establishment. We shall run it as much like a commercial agency as possible, one of our own innovations being the posting of the managers of the theatres which we represent on the success or failure of new productions here. This will be done by sending them copies of the newspaper criticisms on the piece. We have changed the office hours a little. They will be from 8 A. M. to 6 P. M. daily, and from 11 o'clock till 3 on Sundays. One of the firm will always be with Miss Davenport's co., while the other will direct the Exchange."

Adelaide Ristori's Autobiography.*

The latest addition to the "Famous Women" series, is the autobiography of the famous Italian actress, Adelaide Ristori. It is gratifying to observe that the noted women of the stage are to be duly represented in this series. The lives of Rachel and the "Immortal Siddons" have preceded the present volume, which is devoted to the histrionic career of Madame Ristori and her own analysis of the characters in which she won world-wide renown. Although the autoblographer has not vouchsafed to supply the year of her birth, the memorable event is said by disinterested dramatic chroniclers to have occurred at Cividale, in Trioul, 1821. Her parents were strolling players, and Adelaide was not yet three months old when, a child being wanted in a farce called The New Year's Gift, it was decided that this was a fit occasion for her first appearance on any stage. The future tragedienne gave such evident proof of good lungs that she completely drowned the actors' voices, and was ignominiously carried behind the scenes. Despite this inglorious debut, little Adelaide soon developed into a child-actress of considerable popularity, and her manager derived no small amount of profit from her early appearances. Her rapid growth made it possible to dress her as a little woman at the age of twelve. She was frequently entrusted with minor soubrette roles, and was occasionally allowed to play as second lady.

At fourteen Adelaide Ristori joined the company of the famous actor and manager, Monclavo, and undertook for the first time the character of Francesca da Rimini, in the play of the same name by Silvio Pellico. The performance took place in the city of Novara, in Piedmont. Her acting evinced such unmistakable talent that at sixteen she was offered the important post of leading lady on advantageous terms. Her father, however, declined the proposal, preferring that Adelaide should accept an engagement for ingenue roles in the Royal Theatrical company in the service of the King of Sardinia. This troupe was directed by the able stage-manager, Gaetano Bazzi, and passed several months of the year at Turin. Mme. Ristori tells us that her engagement as ingenue was for four years, but at the end of the first she played the parts of the leading young ladies, and during the last two she was the actual first lady. She attributes her rapid advancement during this period to the histrionic training she received from Stage-manager Bazzi and Carlotta Marchionni, the noted actress, who was a member of the company at that time. At the age of eighteen she acted for the first time the part of Mary Stuart, in an Italian translation of Schiller's famous tragedy. In 1847 her marriage with the Marquis Giuliano Capranica del Grillo temporarily interrupted her dramatic career, but in 1849 she returned to the stage, and appeared in Rome in Alfieri's tragedy of Myrrha. Subsequently she acted with great success in the principal Italian cities.

In 1855 Mme. Ristori made her first appearance in Paris. Her support included Ernest Rossi, Gaetano Gattinelli, Belloti Bon, and Mesdames Cuttini, Manchini, Righetti and many others. Rachel was then at the height of her fame, and the undertaking was considered in the light of a challenge by the first Italian actress to the leader of histrionic art in France. The opening night was devoted to Francesca da Rimini, and a one-act comedy by the Roman author Giraud, called The Gelosi Fortunati. The majority of the critics gave kindly notices, while those who were devoted to Rachel reluctantly conceded that Ristori had "some aptitude for acting tragedy," and "the faculty of touching the tender and compassionate feelings," but they absolutely denied her "the force, the energy, the vigor necessary for interpreting successfully the violent passions proper to the tragic poem, in fact, those qualities which had most largely contributed to the triumph of Rachel and to her fame." Mme. Ristori's impersonation of Myrrha, however, on a subsequent evening, obtained for her a complete triumph, her genius creating an enthusiasm which the partisans of Rachel were unable to suppress. The critics were compelled to admit that without the sympathetic sensibility of the great French tragedienne, she surpassed her in vivacity and expression.

The account of this engagement is one of the most interesting chapters in the book. Madame Ristori intimates that she was anxious to meet Rachel from the first day of her arrival in Paris, but that she was dissuaded by Jules Janin from making any advances or writing to her at that time. She asserts that she never had the presumption to go to Paris for the purpose of competing with the "sublime artist." But all these confessions must be taken with a grain of salt. Mme. Ristori herself admits that after her triumph in Myrrha, Mme. Ode, the famous dressmaker of the Empress Eugenie, told her that Mlle. Rachel desired to meet her. To this the Italian actress replied: "If that is true, let her come to me, then, and I will receive her as such a celebrity is entitled to be received." She absolutely declined to make any advances at that stage of the game, but consented to accept a box-ticket for the Comedie-Francaise, on which was written: "A Mme. Ristori, sa camarade Rachel." The piece was Phædra, and she relates that she was powerfully moved by Rachel's acting in the fourth act. When the curtain fell—she wrote hurriedly a few enthusiastic words on a visiting-card, which was handed to Rachel in her dressing-room. Thus, it appears that the two representative artists of Italy and France were not destined to meet for social intercourse.

After her success in the French capital Mme. Ristori appeared in all the large cities of Europe. Her account of this and subsequent tours lays her open to the charge of undue egotism. There is no doubt that her beauty, grace, and dramatic genius aroused great enthusiasm everywhere she acted, but the constant reiteration of this fact not only tires the reader but seems to us of very questionable taste.

In April, 1856, Mme. Ristori returned to Paris and appeared in an Italian version of Legouve's Medea. Her success in this role was universally acknowledged, and the piece ran for nineteen evenings. In the analytic account of her acting in Medea, she relates how Legouve overcame her objections to the role, and how greatly her subsequent triumph was increased from the fact that Mlle. Rachel had refused the part the previous year, owing to her disputes with the author. In 1857 during her second London engagement, she added the role of Lady Macbeth to her repertoire, the version used being a capital Italian translation by Giulio Carcano. In 1860 she made her first attempt at acting in French at the Paris Odeon Theatre. The piece was entitled Beatrix, and was specially written for her by Legouve. Her first effort in English was a recital of Lady Macbeth's sleep-walking scene during her fourth London engagement in 1873. It was not till 1882 that she essayed the entire role of Lady Macbeth in English, the performance being given at the Drury Lane Theatre. At the performance of Francesca da Rimini in Florence, during the celebration of Dante's sixth centenary, Paolo was enacted by Ernesto Rossi, Tomasso Salvini played Lanciotto; and Adelaide Ristori gave her famous impersonation of the title role. The great Italian actress was seen for the first time in the United States on Sept. 20, 1866 at the Lyric Theatre, New York. Her American tour was such an emphatic success that she returned to this country the following season and extended her tour to Havana, where she claims to have been more enthusiastically received than in any other portion of the globe.

In 1880 she made an artistic visit to South America, and in 1874 began her journey round the world, in the course of which she gave performances at Bordeaux, Rio de Janeiro, Buenos Ayres, Montevideo, Valparaiso, Santiago, Lima, Vera Cruz, Mexico, Pueblo, various cities of the United States, the Sandwich Islands, New Zealand, Sydney, Melbourne, Adelaide, Ceylon, Aden, Suez, Alexandria, Brindisi and Rome. The latter half of the volume is devoted to an absorbing analysis of the methods employed by Mme. Ristori in the impersonation of her most famous characters, comprising Mary Stuart, Myrrha, Medea, Phædra, Lady Macbeth and Queen Elizabeth. She not only tells how she led up to the dramatic climaxes, but gives lucid reasons for her conceptions, and frequently cites historical authorities. It is stated at the end of her memoirs that she makes no pretension to style, but her amenuensis, or translator, or at least the professional reader of her American publishers might have eliminated some curious slips. What are we to infer, for instance, from the following sentence: "My brother, Cæsar, who was my constant companion, lost his wife after giving birth to her first child." It has been stated in facetious annals that if the average husband were compelled to take his turn at undergoing the sufferings of maternity, the family circle would be slow to increase, but this hardly applies to the present case. Taken as a whole, the book may be considered as a valuable addition to dramatic literature, and we trust that other famous women who have adorned the modern stage will be induced to contribute their autobiography and reminiscences to this interesting series.

* Adelaide Ristori: Studies and Memoirs; An Autobiography; Boston: Roberts Brothers, 1888.

Erminie in Retrospect

Among the recent reports concerning Erminie, which closed its career on last Saturday night, after an almost continuous presentation of two years, is one to the effect that the Aronsons could have purchased the opera at one time for $1 500, and that the sum of $80,000 had already been paid in royalties alone. For the purpose of learning the true facts, a representative of THE MIRROR called on Frank W. Sanger, who brought the work to this country and disposed of it for the English owners.

"So far as I know Erminie was never offered to any one in this country for $1,500," said Mr. Sanger, "but it is claimed that this offer came from England before I had the disposal of the work for this country. Of that, of course, I would know nothing. As to the royalties amounting to $80,000, that is untrue. The sum would come nearer to $30,000. Of this amount I received twenty-five per cent., which is my regular commission for disposing of plays. The other seventy-five per cent went one-half to Violet Melnotte and the other half to Harry Paulton. Miss Melnotte, who produced the piece for Mr. Paulton, in England, owned one-half of it. This continued up to about one year ago, when Mr. Paulton's share of the royalties went to Willie Edouin, who purchased the author's entire rights in the opera for £1,000, or a little less than $5 000. As for myself, I never offered to sell the opera outright, and never thought of such a thing. I have never yet disposed of anything on royalty, by the way, but that the purchaser made money by it.

"Do you know," continued Mr. Sanger, "that I controled the piece originally for Nat Goodwin, intending that he should play Caddy. We were going to follow Adonis with the opera at the Bijou Opera House if Mr. Goodwin remained with me, but he signed a contract with Miles and Barton, and that is how it came about that I sold it to the Casino. I was offered more than Manager Aronson would give by E. E. Rice, but I preferred to have it produced at the uptown house. It was put on May 10, 1886."

A Busy Manager.

Charles R. Gardiner is at present a very busy manager. For the coming season he will control quite a number of organizations. To a MIRROR reporter who dropped in at his office the other day, Mr. Gardiner spoke as follows: "I have, in connection with my brother, E. M. Gardiner, and Frank W. Holland, purchased outright the production of The Arabian Nights from Mr. Eden, of Chicago. This includes the manuscript, the music, the costumes, and all of the scenery as they were used in the production in Chicago last season and as it was produced here afterwards at the Standard Theatre and the Academy of Music. We shall retain the principal dancers, and have engaged in addition Adele Cornalba, the well-known premiere. The ballet will be largely increased, and new costumes will be added. Negotiations are now pending with Loie Fuller to appear as Aladdin and with John Gilbert to play his original part of the magician. We shall retain Marion Elmore and Lena Merville in their original roles. The season will be opened at the Olympic Theatre, St. Louis, on Sept. 3. The time is nearly all booked for the season, and we shall play principally in all of the largest and best theatres throughout the country.

"My production of He, She, Him and Her, to which I shall give a good deal of personal attention, opens its season at the Grand Opera House, Cincinnati, on August 26, with George H. Adams and Toma Hanlon as the principal features. We shall carry all the scenery necessary for the piece, a singing and dancing company of twenty-five people, and do all that is possible to make this the greatest comedy success of the year. A number of novel comic features will be seen in this work that are entirely new to the stage.

"A very important organization, in which I am interested with W. W. Randall, and which I shall manage, is Clay M. Greene's version of Uncle Tom's Cabin. All of the scenery for this piece is designed by Henry E. Hoyt. It will include seven full stage sets, besides two panoramas, occupying 6,000 square feet of canvas. The people so far engaged for this production are: Alice Harrison for the role of Topsy, Frank Mordaunt for that of Phineas Fletcher, Harry Webber for Marks, Louisa Eldridge for Ophelia, and Lillie Eldridge for Eliza Harris. For Uncle Tom we shall have either William Sweatnam or Charles Bradshaw, while Eva will be played by the daughter of Harry Webber, whom very many managers have told me is the greatest child actress on the stage. In this version the main elements of Mrs. Harriet Beecher-Stowe's Uncle Tom is retained. It is, however, put into a more dramatic form, and I feel that Mr. Greene has done some remarkably good dramatic work in it. The dog and donkey element has been entirely obliterated, and the different parts have been made worthy the attention of first-class actors and actresses, Phineas Fletcher and Legree going through the entire play. The panoramas I have spoken of will be a display of the rich Southern scenery that will be a revelation to those who have never seen the original. We shall open the season at the Hollis Street Theatre, Boston, the latter part of August, for a season of three weeks, while the entire month of October will be devoted to this city, the time being divided between the Star and the People's Theatre. The entire season is almost booked, and managers are very anxious to make terms, giving us offers that are even better than those which the Kiralfy and other spectacular shows receive.

"Only a Farmer's Daughter will go out under new auspices and with a new company. The piece has been rewritten for me. It has ever been such a continuous money-maker that I have no disposition whatever to drop it. Bartley Campbell's play of Fate, of which I am the sole owner, opens its season at the Novelty Theatre, Brooklyn, August 27. Rose Osborne has been secured for the leading female role, and will be supported by A. F. Muller and a very strong company. My play of Only a Woman's Heart will be in the repertoire played by Helen Blythe."

Professional Doings.

—Lizzie Anderson solicits offers for the Summer; also for next season.

—Frank Daniel's Little Puck company closes season on Saturday night.

—Loudon McCormack is disengaged for leading business for next season.

—Agnes Stone, late of the Duff Opera company, is in the city and at liberty.

—Thomas E Garrick, for six seasons with Frederick Warde, is at present at liberty.

—H. Temmage is no longer the manager of the Belleville (Ontario) Opera House.

—Adelaide Randall is at liberty from June 1 to engage for opera or musical comedy.

—John Kentz, Jr., manager, will engage on salary or take an interest in some first-class attraction.

—Widnett's Great Wrong company closed a thirty-six weeks' season on Saturday last at Newark.

—M. J. O'Connor, typewriter, 48 West Twenty-third street, is making a specialty of theatrical work.

—Only a Farmer's Daughter closed its season on Saturday night at the Criterion Theatre, Brooklyn.

—George Kensington, business manager for Harley Merry, has opened an office at 23 East Fourth street.

—W. R. Barr goes in advance of Zozo the balance of the season, joining it at Canandaigua on the 21st inst.

—Humphrey and Crossley's Muldoon's Picnic company closed season on the 10th inst. at Rondout, N. Y.

—Harry Leighton, of the James Wainwright company, was married on the 8th inst. to Jennie G. Barnard.

—Fraser Coulter and Grace Thorne have been engaged by Frank Curtis for the Harbor Lights company.

—Frank B. Murtha, of the Windsor Theatre, testifies to the excellence of the performance of T. H. Winnett's Passion Slave.

—Edward H. Dann, of Syracuse, wishes to form a partnership with some manager actor to produce his new play, The Doctor's Desire.

—The season of the Academy of Music, Jersey City, will close on June 2 with A Pair of Kids. The next season will open on Sept. 3 with James O'Neill.

—Charles Coote, of Nat Goodwin's company, is to be tendered a benefit by the firemen of Chicago at the Grand Opera House in that city on the 26th inst.

—Arrangements can be made with James K. Fennessy, at the Coleman House, for Centennial time (July 4 to Oct. 18) at Heuck's Opera House, Cincinnati.

—Gustave Frohman has leased his house, the Hamilton, at Stamford, to O. Wood, and has also sold his Rockmont residence in the same place to William Hoodless.

—The seats for the first night of Fanny Davenport in La Tosca in San Francisco on May 28, which is also the opening night of the New Baldwin Theatre, will be sold at auction.

—Ralph Dunvan has joined Chauncey G. Pulsifer for the purpose of creating a leading part in the play Algiers, to be produced on Monday next at the Buffalo Academy of Music.

—Joseph Palmer, who has been supporting Nell Burgess as Mr. Puffy, has purchased a new comedy, which he will place before the public shortly. The central figure is an eccentric Hebrew woman.

—A dispatch to THE MIRROR from St. John, N. B., says: "W. A. Whitecar appeared before a large house last night in his new play, Victor Monaldini. The star and piece made an instantaneous hit."

—J. Tannenbaum, of the Southern Circuit, assures companies that they will not be interfered with the coming season by torchlight processions, etc., in the South during the Presidential contest.

—What is announced as a "grand theatrical reunion and Summernight's festival" will take place on Friday evening at Sulzer's Harlem River Park. The affair is under the direction of a number of variety people.

—William Garen has severed his connection as business-agent of the Mugg's Landing company, and will be at liberty after July 30. In the meantime Mr. Garen will manage a brief tour of Topack and Steele's Comedy company.

—Invitations are out for the wedding of Ella M. Gardiner, daughter of E. M. Gardiner, to George W. Cressy, at Chicago. Mr. Cressy is at the head of one of the departments in the dry goods house of Marshall Field and Company.

—Joseph Sparks denies the many pointed stories regarding both his salary as a member of Harrigan's Park Theatre company and his future movements. The management also denies having made any statements regarding the matter.

—A meeting of the graduates of the New York School of Acting, now known as the American Academy of Dramatic Arts, will be held at the Lyceum Theatre on Tuesday next for the purpose of taking steps toward incorporating the concern.

—J. W. Herbert, who is under a five years' starring contract with E. B. Sheppard, the Toronto manager, will begin his tour on Sept. 3 next in Toronto, in either Fred. Terry's play, The Churchwarden, or another work now under consideration.

—Topsy Vena presented her husband, Elmer J. Cornell, with a juvenile scion, at their home in New Bedford, Mass., last week. Miss Vena will resume her place on the stage in September, providing there is not too much opposition on the part of the boy.

—May Blossom is taking a fresh lease of life for next season. Branch O'Brien, on behalf of Gustave Frohman, has concluded negotiations with F. E. Keating, whereby that gentleman will have the exclusive right for the Southern and Southwestern States.

—On next Thursday afternoon a performance in aid of the Actors' Fund will be given at the Boston Theatre, at which Edwin Booth and Lawrence Barrett, the Madison Square Theatre company, the Bostonians, and other attractions are announced to appear.

—The Grand Opera House, Honey Grove, Texas, had a narrow escape from fire on the night of the 9th inst. All the contiguous property was destroyed, but the efforts of the firemen saved the theatre. Edward Burnett, the head usher, was burned to death.

—Vernona Jarbeau writes: "I am perfectly delighted with my season. It has been successful far beyond my hopes. I intend to play up to the second week in June. My next season opens in St Paul on August 20. It will extend to 'Frisco where I shall open Sept. 20."

—It seems strange to connect Billy Emerson's name with the drama, but certain it is he has joined Katie Putnam's company, and reports favor his metamorphosis from burnt-cork to grease-paint and powder. In other words, he is proving himself a very acceptable actor.

—The following people have been engaged to appear in Among the Pines when it is produced at the People's Theatre on June 12: Thomas J. Herndon, Thomas L. Coleman, Sheridan Tupper, Wallie Eddinger, Helen Windsor, Louisa Eldridge, Libby Nonon and Maggie Fields.

—Pinafore is to be resuscitated at the St. Louis Pompeiian Amphitheatre, beginning June 12. The cast will include Loie Fuller, Dell Kellogg, W. H. Hamilton, W. S. Rising, Paul Bown, George Olmi, and W. McLaughlin. The performance will be under the direction of Frank W. Holland.

—Richard Thompson, MIRROR correspondent, at Fort Wayne, Ind., has been appointed passenger and ticket agent of the Wabash Railway at that point. "I shall always be pleased to meet members of the profession," says Mr. Thompson, "and extend to them such courtesies as come within my power."

—Eugene Lewis has composed and C. H. Dixon and company have published the "Manhattan Grand March." The composition has received the hearty commendation of musicians and critics. It is a brilliant piece, and as it is to be played shortly by Rudolph Aronson's orchestra at the Casino it is likely to become popular.

—Franklin H. Sargent, of the New York School of Acting, rechristened the American Academy of the Dramatic Arts, has been engaged by a newspaper syndicate to write a series of illustrated articles and dramatic attitudes and facial expressions. For that purpose he will go to the Adirondacks in June, and commence work with a photographer.

—The details of the tour of the London Gaiety company in this country have been arranged. After an eight weeks' engagement at the Standard in this city, they go to the Globe, Boston, for two weeks, then to Brooklyn and Baltimore for a week each, Philadelphia for two weeks, Washington, one week, Chicago, two weeks, Cincinnati, one week, then returning to this city for two weeks beginning March 18, and sailing for home on April 9.

—Louis Harrison had quite a narrow escape the other day. He was walking near the curb at the corner of Twenty-eighth street and Broadway, buried in thought, when he heard an ominous noise behind him, and instinctively jumped to one side. He was not a minute too soon. The front wheels of a weighty truck of paper suddenly broke, throwing the load with a crash to the sidewalk. Had not the comedian instantly jumped aside, he doubtless would have been crushed to death or received very serious injuries.

—A syndicate of St. Paul capitalists, at the head of whom is W. Trask, President of the Minneapolis Bank, have taken the Dramatic Hall of that city, and converted it into an almost entirely new theatre in the style of the Madison Square of this city, with the intention of opening a Summer season with a stock company, under the direction of Charles Coote, presenting a series of English plays. For the purpose of securing the American rights to these pieces a member of the syndicate is reported to be now on his way to Europe. The company engaged includes Mr. Coote, Al. Lipman, Daniel Russell, R. F. Cotton, Myron Cahill, Charles Stanley, Herbert Ayling, Linda Dietz, Miss Le Baron, Ada Deaves, Miss A. Dickson and Mrs. Meyers. The plays to be presented include Forsake-Me-Not, by Charles Coote and R. F. Cotton; Our Boys, Daniel Druce, The Ticket-of-Leave Man, in the original, as it has never before been presented in this country; Moths, Charity, Engaged, Daniche's, Diplomacy and certain other plays by Al. Lipman and R. F. Cotton. C. J. Wilson will be the manager for the syndicate.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

iving a round of the welcome operas, with The Poachers as something new. Barry and Fay this week.

Grand Opera House (H. R. Jacobs, manager): Florence J. Bindley in Dot, the Avenger, was the closing attraction for the season at this house, and did not prove over remunerative.

Court Street Theatre (H. R. Jacobs, manager): Under the Gaslight week of 7 was well patronized, and pleased the patrons of the house. Ada Gray follows.

At Bunnell's, Frank Tannehill's Stranglers of Paris co. was to be seen. Fair business resulted. Nelson's Mammoth comb. opened 14.

Items: Thomas Kean, formerly dramatic editor of the *Courier*, and so well known to almost all the leading professionals, died at his home near this city on Tuesday last.—Mr. Esmond's new play, Algiers, will have its first stage representation at the Academy of Music on Monday 21, and will be continued during the week.

ALBANY

The good business on the opening night of the Abbott engagement at the Leland last week was the precursor of a series of large audiences that continued throughout. On Tuesday Lucretia Borgia was sung, and received with favor, and the general expression was that Abbott was seen to better advantage in the title-role than in any part she had heretofore been seen in here. The supporting cast was also able and effective. Linda di Chamouni was given Wednesday night and the Carnival of Venice in the afternoon. Without doubt the finest production of the entire engagement was reserved for Thursday, the concluding night. The bill was Ruy Blas, and all things considered was the most satisfactory. Without question the most notable impersonation in the opera was that of Don Sallust by William Pruette, who surprised even his greatest admirers by the excellence of both his vocal and dramatic efforts. The co. went from here to Amsterdam and closed season in Schenectady on Saturday night. The house was closed on Friday and Saturday, opening on Monday of the current week with Kendall and his Pair of Kids. The evening was decidedly wet, but a very fair audience was in attendance and shouted itself hoarse over the absurdities with which the piece abounds. The engagement terminates Wednesday, the close of the regular season at this house.

Henry Chanfrau in Kit and The Octoroon at the Museum last week demonstrated his ability to attract by the presence of large audiences. T. H. Winnett's co. in Passion's Slave started in for a week on Monday night, and played to good business.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): The Kindergarden, with Stanley Macy at the head, attracted good houses past week. This week, Frank I. Frayne; Florence Bindley 21-26.

Grand Opera House (P. H. Lehnen, manager): Herrmann, the necromancer, appeared to medium business 7-9; Ezra Kendall's Pair of Kids to light houses 10-12.

Casino: Closed for the season.

AMSTERDAM.

Opera House (A. J. Neff, manager and proprietor): J. T. Sullivan's co. 4 in True Irish Hearts, to fair-sized audience and gave satisfaction. Emma Abbott Opera co. 11, to largest audience of the season. Performance and troupe satisfactory.

Potter Opera House (N. S. Potter, manager): Sanger's Opera co. past week did a good business and pleased all who attended. The co. is much larger and stronger than when here before.

CORTLAND.

Opera House (Warner Rood, manager): This house will change hands June 21. It will then be under the management of Robinson and Smith, who propose to play none but the recognized attractions.

OGDENSBURG.

Opera House (George S. Ryan, manager): Sisson and Cawthorn's Comedy co. in Little Nugget to fair business; gave a very satisfactory entertainment. Josie Sisson's singing and dancing caught the audience, and she was most generously applauded, as was also H. S. Cawthorn.

OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Little Nugget by Sisson and Cawthorn's co. 10, to light house. Stanley Macy's Kindergarden 18; Newton Beers' Lost in London 29; for benefit of attaches of house. Joseph Murphy June 1-2.

PLATTSBURG.

Music Hall (J. B. Kean, manager): Shepard Family 11-12, to good business. They give a pleasant parlor entertainment. Audience pleased.

LOCKPORT.

Irwin Brothers' Circus 9-10, did a big business on Dudley Square. Ed. Montay, of this place, goes with them as snare-drummer and specialty actor in concert.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Phosa McAllister, supported by an excellent co., played a very successful week's engagement 7, to large business. Miss McAllister is a great favorite here. A grand testimonial benefit to Manager Clark 14, when James O'Neill appears in Monte Cristo.

ONEONTA.

Metropolitan Theatre (J. H. Odekirk, manager): Waite's Comedy co. week of 7, to only fair business. Co. good, while their band and orchestra were superior to any ever here. This engagement probably closed the season.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): The Redmond-Barry co. entertained a fair audience, 2; Humphrey and Crossley made a tired audience laugh 4; Janauschek, booked for the 8, did not appear or give reason, and will now have to pay damages. Two Old Cronies delighted every one, 10.

UTICA.

Opera House (Jacobs and Proctor, lessees and managers): True Irish Hearts, 10-12, to good houses, and the best of satisfaction; J. F. Sullivan as Lanty Lanagan, played the part with good effect, and Kittie Coleman, as Kittie Brady, was a favorite with the audience; the scenery and mechanical effects were appropriate and good.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Ezra F. Kendall, in A Pair of Kids, drew fairly 7-9; Ingomar, by amateurs, 10, to good house. Nothing announced this week.

Grand Opera House (Jacobs and Proctor, managers): Frank Frayne and his menagerie delighted the usual top-heavy houses, 7-12, with Mardo and Si Slocum; Florence Bindley and Henry Chanfrau divide the present week with Dot and The Arkansas Traveler respectively.

PORT JERVIS.

Opera House (George Lea, manager): The Phosa McAllister co. in Taken from Life 17-19.

Item: The Thatcher, Primrose and West Minstrel co. passed through here last Thursday on their way to New York, having disbanded for the season.

NORTH CAROLINA.

DURHAM.

Stokes' Hall (J. T. Mallory, manager): Cora Van Tassel week May 7. Packed house and pleased audience.

Item: The ladies of Durham tendered a benefit to Miss Van Tassell on the 11th The house was filled to repletion and seats were sold at a premium.

OHIO.

COLUMBUS.

Grand Opera House (Miller Bros., managers): The Bohemian Girl and Merry War were given by the Bennet and Moulton co. in good style. Marie Greenwood, Alice Hosmer, Carrie Sweeney, and Messrs. Armand, Wolff, and Lodge all do good work; business fair. This week Fatinitza and Fantine.

Casino (H. B. Keller, manager): Had a fair week with Miaco's Magic Talisman. This week the Silbons.

Business at Eichenlaub's and the People's continues very fair.

Items: A. J. Sedgwick and wife, formerly with the Criterion Opera co., are in the city.—Will. J. Dixon, of the Maud Banks co.; Wallace W. Black, of the Keep it Dark party, and R. T. Lewis, of Wilson's Minstrels, are home for the Summer.—The Welsh Prize Singers and the Orpheus concert are the only attractions at the Metropolitan this week.—Through the courtesy of George A. Baker, manager of the Bennett-Moulton co., the Opera Club will repeat their brilliant performance of The Pirates at the Metropolitan 28-29.

DAYTON.

The Grand (Reist and Dickson, managers): Zozo 7-8; medium business. George H. Adams is as clever as ever. Pauline Montegriffo is the most accomplished Zozo who has ever appeared here. Edwin Booth and Lawrence Barrett 9 in Julius Cæsar played to $2,166. The audience was by far the most brilliant ever assembled in this city. Charles Hanford made a very lasting and favorable impression as Marc Antony; support good.

Items: Nellie Free in On The Sahara will make her debut before a Dayton audience 14.—Manager Larry H. Reist will manage a theatre in Chillicothe, O., next season in addition to the ones he now has. (Larry is the Ohio Jacobs.)—Helen Tracey will be leading lady at Memorial Hall, Soldiers' Home during the Summer season.—The bookings at the Grand next season surpass those of any previous season. We will have the cream of the road attractions.

AKRON.

Academy of Music (W. G. Robinson, manager): Lovers of music were treated to one of the finest musical entertainments of the season 9, given by the Arion Club of Columbus, which was assisted by Mrs. Emma Perkins, soprano; Mrs. Esther Haynes, contralto, of Akron; Herrman Ebeling, pianist; Fred. Neddemyer, violinist, of Columbus, and Charles Barnhass, accompanist. House nearly all sold before 7 P. M. Each performer was recalled a number of times.—The club was entertained by Mrs. Perkins after the entertainment.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): Joseph Jefferson in Rip Van Winkle drew a crowded house 7. Main Line 21.

The People's (J. L. Cain, manager): Ada Gray in East Lynne drew good houses during the week.

PIQUA.

Opera House (W. G. Conover, manager): The Hayes' Colored Comedy co. four nights last week to fair business. The singing was unusually fine. They gave a sacred concert Sunday night.

WASHINGTON C. H.

Nothing at Opera House the past week of importance. McGibeny Family Concert co. June 20, under auspices of Knights of Pythias.

WAPAKONETA.

Timmermeister's Opera House (C. W. Timmermeister, manager): One Man Among a Million 11-12. Light business each night; poor performance. Nellie Free 17.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): No attractions at the Opera House during past week. Miller and Bunnell's ten-cent circus 11-12 was liberally patronized. Bunch of Keys 29.

Item: Mansfield Lodge No. 56, B. P. O. E., are now in their new quarters, which are very handsome and complete. Quite a large number will attend the Elks' reunion at Cincinnati in June.

PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager): The Ivy Leaf 14; good co., to good house. Jennie Calef 16-17.

Barnum's show 9; good show; poor attendance, owing to rain. John Robinson 25.

HAMILTON.

Music Hall (Hatzfeldt and Morner, managers): Zozo to large house 6; McGibeney Family 18-19.

Stevens' Fashion Theatre (Milt. H. Stevens, proprietor): Good business all week.

EAST LIVERPOOL.

Brunt's Opera House (Thompson and Way, managers): Little World co. to fair house 7; good show. Opera House closed for season.

ASHTABULA.

Smith's Opera House (L. W. Smith and Son, managers): Prof. Anderson, magician, 10-12, to small houses. Gave very poor satisfaction. Nothing booked at present. Orrin Barber's Circus 23.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): Annie Pixley and co. week of April 30 in The Deacon's Daughter, M'liss and The Charity Girl. As Miss Pixley stepped upon the stage in the Deacon's Daughter the house fairly shook with round after round of applause of welcome. The house was crowded by a fashionable audience. A peculiar coincidence might be mentioned, in regard to Miss Pixley's opening night here. It would seem that on April 30, 1872, Miss Pixley was married to Robert Fulford in the parlors of the St. Charles Hotel; hence the occasion was her wedding anniversary. Miss Pixley is a very charming actress, and met with grand success here, the house being packed every evening. Miss Pixley and Mr. Fulford were the recipients of many social attentions during their short stay here and were the guests of Mrs. McCracken, Miss Pixley's sister. The co. play the "Sound Circuit" week of 7, returning East over the U. P. R. R. Next week Roland Reed and co. in The Woman Hater, Humbug and Cheek. This is Mr. Reed's first visit to the Northwest. No one can complain of our attractions at present, which are certainly first-class. Manager Howe is probably convinced now that good performances will be commended and sustained by the Portland theatre-goers.

PENNSYLVANIA.

WILLIAMSPORT.

Academy of Music (William G. Elliot, manager): Edward J. Hassan's One of the Finest to a fair-sized and elated audience, the specialties were greatly appreciated, there being several recalls. Co. composed of good talent throughout.

NEWCASTLE.

Opera House (R. M. Allen, manager): Boy Tramp (Mme. Neuville's co.) booked for 8, canceled. McAllister and McGee's co. 21 week.

Park Opera House (E. M. Richardson, manager): House dark for past week. Zozo 19.

Item: Miller and Freeman's Circus gave two performances to good business 7.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Hassan's co. in One of the Finest, with Dan Mason as Mishler, to fair business. Co. and scenery good.

YORK.

Opera House (B. C. Pentz, manager): Manager Pentz closed a most prosperous season, March 7, with a jammed house to witness a variety entertainment by the Lilly Clay Gaiety co. Manager Pentz is overrun with applications for time for next season.

PITTSTON.

Music Hall (W. D. Evans, manager): Lillian Kennedy drew large houses 7-12. Miss Kennedy is a very clever little actress, and the co. in the main a good one. This is the best of the many low-priced attractions that have visited here this season. King and Franklin's Circus played to great crowd 7.

OIL CITY.

Opera House (Hempstead and Honeywell, managers): MacCollin Opera co, week of 7 to good business. Best all round comic opera co. seen here this season.

FRANKLIN.

Opera House (J. P. Keene, manager): Frost and Fanshawe comedy co. presented Fanchon the Cricket and Si Hawkins, Esq., 7-8, to poor business. The performances were only worthy the lowest class of theatres. A Night Off co. 28.

Item: Wallace and co's circus has the town thoroughly billed for the 2nd.

READING.

Grand Opera House (George M. Miller, manager): Lilly Clay's Colossal Gaiety co. gave a good performance, and drew a large audience 9. A Boy Hero 17-19.

Academy of Music (John D. Mishler, manager): Dan Mason as John Mishler in One of the Finest 9-10 to light houses. George C. Boniface as Tom Badger in The Streets of New York 11-12, fair audiences.

EASTON.

Opera House (John Brunner, manager): The Clark Comedy co. week ending 13, and has played to fair houses at cheap rates. Manager Brunner is already booking attractions for next season. Among the first promised is Mrs. Langtry.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Hi Henry's Minstrels 8, to crowded house. Charles Collins in Fritz Stein 10-12, to large houses. Benefit of G. A. R. Gorman's Minstrels 17.

HARRISBURG.

Opera House (Markley and Till, managers): Lillie Clay's co. 8, to large audience. To the student of anatomy this show was a treat, as the display was liberal. The trapeze performance of the Miranda Sisters was the best thing on the programme. The show gave satisfaction to the innumerable bald-heads present. Practically the season of 1887-88 is closed in this city. Since January the season has not been a bonanza, but the local management shows a profit on the right side of the ledger.

SHENANDOAH.

Theatre (P. J. Ferguson, manager): One of the Finest (Edward J. Hassan's) delighted a fair-sized house 12. Dan Mason made a very favorable impression as Captain Mishler, and altogether the show was "one of the finest" this season.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): The past week Joe Murphy and his excellent co. played to good business. First part of this week Mme. Janauschek; last part, Nat Goodwin.

Keith's Gaiety Opera House (B. F. Keith, manager): Grand opening 14, with the opera of Girofle-Girofla, together with a specialty co., viz.: Bessie Gilbert, Smith and Ford, the Brandfordo, Mollie Wilson, Thomas and Watson, Lottie Holmes, Petrie and Elise, the Daly Sisters.

Westminster Musee (C.F. Handy and Co., managers): The opera of The Musketeers will be sung this week by the co., and will be assisted with new scenery and costumes. This class of entertainment seems to catch the public favor, and large attendance is the result. A variety entertainment will be given each day and night by John D. Griffin, Harry Woodson, Laura Bennett, Maxey, Stansil and Quinn, Donovan and Albright, L. C. Mettler, William Watts and Edward Clarance.

WESTERLY.

Opera House (C. B. Bilven, manager): Dr. Jekyll and Mr. Hyde was finely rendered, 10, by an excellent co, with Dore Davidson and Raune Austin leading.

SOUTH CAROLINA.

CAMDEN.

Opera House (J. L. Brasington, manager): Armstrong and Fitzpatrick's Minstrels and Bellringers are here for 12; two performances.

TENNESSEE.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): Grau's Comic Opera co. began a week's engagement 7 in a comic opera repertoire, and were greeted by very large and fashionable audiences every night. Amy Gordon, the leading lady, is very well supported by good people.

Items: Jake Tannenbaum, manager of the Southern circuit, is in town making arrangements for next season.—Helen Vaughn's Dramatic co. 14, two weeks.

CHATTANOOGA.

Casino Edwards and Hutcheson, manager): The Casino opened its doors 7 to large audience, and business has been good the entire week. The performances are very satisfactory.

MEMPHIS.

Gilmore gave five performances in Jackson Mount Park—seating capacity 1,500—and filled it each time.

The Vaudeville Theatre has been opened for a month longer.

Gentry's Variety is doing a good business.

Items: Eugene Robinson, of dime museum fame, will commence business on his floating theatre and museum June 1. He will work the Northern rivers in the Summer and the Southern in the Winter. The barges are 50 feet wide, 150 feet long, and 20 feet high.—Jackson Mound Park, two miles South of this city—quite an elevation—fronts the river. It is one of the prettiest Summer resorts here.

TEXAS.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): Mrs. Langtry closed our regular season, and as yet I know of no other bookings. I do not think we shall have anything more on the boards till the Fall season opens.

HONEY GROVE.

Grand Opera House (J. W. Neville, manager): Katie Putnam, 5, to very good house, notwithstanding the rain. Co. quite strong.

Item: We came very near losing our theatre by fire last night, the entire block, except the Opera House, being consumed. But the never-failing and brave little fire company with Capt. J. B. McCraw saved it by very faithful work. The head usher, Ed. Bannett, was burned to death.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Charles Dickens entertained appreciative, though light audiences 4-5, with readings from David Copperfield and Pickwick Papers. He gave satisfaction. Gus Williams in Keppler's Fortunes 7-8 to good houses; the piece is trashy and tiresome, and the company, with exception of Frank Girard and Florence Vincent, amateurish. Gus Williams' songs are all too long, and the chorus, which he sings alone, happens four or five times too often in each song. Wonder if he can be induced to see it?

VERMONT.

RUTLAND.

Rutland Opera House (A. W. Higgins, manager): Prof. Bristol's Equescurriculum, to large audiences, 10-11; Hanley and Ashmun's Comedy co. in Peck's Bad Boy, 16 17; Lewis Bros.' Dramatic co., June 2, week.

VIRGINIA.

PETERSBURG.

Academy of Music (Charles P. Curtice, manager): Cora Van Tassel Dramatic co. week of April 21-26.

Item: The fifth musical festival of Virginia and North Carolina, which opened in this city 8-11, was one of the grandest events that has ever taken place South of Baltimore. Every entertainment was attended by large and brilliant audiences. The festival was a grand success.

ROANOKE.

Opera House (Tennyson and Simpson, managers): Grau Opera co. commenced a three-night engagement 10 at popular prices to a large house despite the rain. The Grand Duchess was presented to another large house. Our local band of thirty-four members appeared in act 2. Meyer-Thorne co. for week of 21. This co. appeared here just a year ago, under your correspondent's management, and left a good reputation. It will, doubtless, do a good business. Grau Opera co. closes regular season here.

DANVILLE.

Academy of Music (J. M. Neal, manager): Lottie Church all this week to fair business. House closed next week. Grau's Opera co. in the near future.

RICHMOND.

All principal theatres closed.

Musee (C. S. Thompson, manager): Big business continues. Attractions very good.

Comique (W. W. Putnam, manager): Closed for the season on the 12. The building will be torn down and rebuilt for next season.

Items: Richmond Lodge No. 45, B. P. O. E., celebrated their second anniversary on the 9. A beautiful silk banner was presented to them by their lady friends, Judge S. B. Witt, of the lodge, making the presentation speech, and Exalted Ruler Joseph W. Laube accepting on behalf of the lodge.—Architects will soon be busy remodeling the interior of the Academy of Music.

WEST VIRGINIA.

HUNTINGTON.

Davis Opera House (Joseph Gallick, manager): The Baldwin-Melville comb. week of 7 to phenomenal business. Jennie Calef 18-19.

Items: Sir Knight F. H. Warden, the MIRROR'S Wheeling representative, attended the State conclave of Knights Templar held in this city 9th inst.—Jennie Goldthwaite, soubrette, of the Baldwin-Melville co., closes her present engagement 26, and will star the ensuing season in her new play, P. E. G., by Bob Watt, under the management of Theo. Stark.—Theo. Stark, of the Baldwin-Melville co., was summoned to his home in Columbia, S. C., last week by a telegram announcing the fatal illness of his mother.

WHEELING.

Opera House (F. Riester, manager): Zozo the Magic Queen 11-12, with all its wealth of scenery, etc., only played to moderate business on account of very warm weather. Nothing booked.

Grand Opera House (O. C. Genther, manager): Little's World 10-12. Although no fault can be found with the show, attracted very light business. Nothing booked.

WISCONSIN.

MILWAUKEE.

New Academy (Jacob Litt, manager): McIntyre and Heath's Minstrels 6, to small houses, the performance giving satisfaction. Milton Mobles 13.

Grand Opera House (E. O. Rodolf, manager): J. K. Emmet in Fritz, Our German Cousin 6, to big business. McKee Rankin 10, in Wife and Child, a new piece by Fred. Maeder, which in many respects is quite strong, though much of it is tiresome. This, however, could be improved. Much of the dialogue is redundant, and should be eliminated, and the climaxes could be made more effective. The "operation" in the last act (that of restoring Arthur Eastman's eyesight) requires a long stretch of the imagination to reconcile it with actuality. Blind people seldom recover their sight in this manner in so unprecedentedly short a time as it took in this instance. The piece, as a whole, has merit, but should be reconstructed. The co. is a good one. Mabel Bert as Lady Alice gave a very intelligent performance; John Jack as Doctor Prescott, Orrin Johnson as Arthur Vane, and Mr. Montague as Sir Lancelot, were very satisfactory. Bunch of Keys and The Main Line next.

Palace Theatre (O. F. Miller, manager): Helen Hooper in The Factory Girl 12, to fair attendance. Boston Opera co. is booked for next week.

People's (J. S. Raynor, manager): Lottie Elliot's Variety co. in a farce; called The Arrival of Mulcahey week of 7.

Items: The two performances given by J. K. Emmet 6 were tendered as a benefit to J. Kline Emmet, Jr., by his father as an acknowledgment of the efficient manner he has conducted the business of Our German Cousin during the season about to close.—Manager Litt has commenced proceedings against the Campanini Opera co. for failure to keep their contract to appear here May 11.—The Museum will close June 3.—Alex. Dingwall, for many years the dramatic editor of the *Sentinel*, has resigned his position and removed to Sault St. Marie, where he has purchased an interest in the *Times* of that place. Mr. Dingwall is a gentleman possessed of exceptional qualifications for the position he has held, and his criticisms have always been honest and fair. His many friends among the profession will wish him prosperity in his new venture.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Edwin Stuard Theatre co. played a week's engagement [no date given] to panic prices, ten and twenty cents, appearing in The Little Duchess, Dewdrop, Caprice, After Dark, Our Bachelors, Kathleen Mavourneen and Peg. Houses packed every night. The performances were pretty fair.

JANESVILLE.

Myers' Opera House (P. L. Myers, Jr., manager): McIntyre and Heath's Minstrels [date not given] the attendance was rather light, but the audience seemed pleased. Milton Nobles in Sire to Son next.

MADISON.

Turner Opera House (Smith and Straslipka, managers): McIntyre and Heath's Minstrels to poor business. Kate Bensberg Opera co. 23-24.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): Georgia Colored Minstrels 3. A good co.; fair house. McIntyre and Heath's Minstrels 10, to fair house in a hard rain. Noss Family 21.

LA CROSSE.

McMillan Opera House (George Russell, manager): The Nellie Walters Silver Spur co. played 4-5 to bad business, and gave positively the worst performance I ever saw. They presented a piece called Nerve. The piece was written by one of the members of the co., and he named it properly. It certainly requires a great deal of the title to produce the play.

Item: A. J. Seymour, the mind-reader, is visiting here.

WAUSAU.

Grand Opera House (H. L. Wheeler, manager): J. K. Emmet played to a large and fashionable audience 10. That Mr. Emmet is a comedian there is no question, but he seems to have lost interest in his work, and plays in a listless sort of manner that is very unsatisfactory to those who have seen him do so much better. He would not respond to an encore during the evening. Mart Cody and Miss Georgie Gardner deserve mention for their strong acting in the last act. Balance of co. fair.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Thatcher, Primrose and West's Minstrels 8. The house was packed from orchestra to entrance. This show is a fairly good one. A barnstorming party is a play called Genevieve gulled the people the last three nights of week.

Toronto Opera House (Shaw and Jacobs, managers): Arizona Joe drew fairly well. The play is of the dime-novel kind and pleased the gods.

Item: An interesting suit is pending here in the Supreme Court of the Anglo Publishing co. 25, Suckling and Sons, our leading music dealers. The action raises a question under the law relating to copyright. The Anglo-Canadians have copyrighted Gilbert and Sullivan's opera, Ruddygore, the English print of the music of which the Messrs. Suckling claim the right of selling in this country. The publication here would infringe the copyright, but the question to be submitted for the opinion of the court is, as the publication in England is legal, whether or not the sale here of the English print is allowable.

BELLEVILLE.

Opera House (H. Tammadge, manager): Claire Scott played a three-night engagement 2, 3, 4, to poor business, but deserved better, as the co. is good. T. P. and W.'s Minstrels gave a performance minus several of their best performers 7, to a good house. Performance decidedly weak. Their season closes in Toronto. The Mendelssohn Quintette Club gave lovers of high-class music a decided treat 11, to a large audience.

HAMILTON.

Grand Opera House (Thomas Riche, manager): The Woodstock Amateur Opera co. played The Mikado 11-12, to large and fashionable audiences. It is the only opera co. we have had this season and was greatly appreciated. The co. played remarkably well for amateurs and received considerable applause.

Items: Lost in London plays a return engagement June 1-2, San Francisco Minstrels 9 for the benefit of Manager Riche.—J. K. Emmet closes the season 13.

OTTAWA.

Grand Opera House (John Ferguson, manager): Claire Scott, supported by S. K. Coburn, played Mary, Queen of Scots and Lucretia Borgia 11-12, to fair houses. Warm weather for theatre-going. Joseph Murphy 18-19.

LONDON.

Grand Opera House (John H. Davidson, manager): W. J. Scanlan and co. presented The Irish Minstrel 5, to only fair patronage; the support is quite good. The Genevieve Carpenter Dramatic co. played to very small house 9.

MONTREAL.

Theatre Royal (Sparrow and Jacobs, managers): One of the Bravest 7, to good business. The piece was well-staged and fairly acted. Clara Thropp received several encores for her songs, and William Cronin deserves special mention. This week, Arizona Joe; next, Zitka. The Academy remained closed last week, but opens this week with Hanlon's Fantasma.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES

A NIGHT OFF (Bertram-Burbidge) Co.: Toledo O., 14—week; Cleveland 21—week; Franklin, Pa., 28 Oil City 29, Erie 30, North-East 31, Titusville June 1 Bradford 2, Buffalo, N. Y., 4—week; Rochester 11—week; Paterson, N. J., 18—week and close of season.
ARABIAN NIGHTS Co.: N. Y. City, May 14—week.
ALADDIN (Effie Ellsler) Co.: N. Y. City, May 14—week.
A NARROW ESCAPE Co.: Jersey City, May 14—week.
ADA GRAY Co.: Buffalo, N. Y., May 14—week.
ALONE IN LONDON Co.: Newport, R. I., May 17, Fall River, Mass., 18-19, and close.
AUGUSTIN DALY'S Co.: London, Eng., May to the close of July.
ANNIE PIXLEY: Helena, Mont., May 17, Butte City 18-19.
A COLD DAY Co.: Louisville, Ky., May 14—week; Cincinnati, O., 20—week.
A. M. BARRON Co.: Plainwell, Mich., May 7—week.
A POSSIBLE CASE Co.: N. Y. City April 9—June 2.
BARRY-FAY Co.: Buffalo, N. Y., May 14—week.
BOY-HERO Co.: Reading, Pa., May 17-19, Burlington, N. J., 21-23, Trenton 24-26, Brooklyn, May 28—week; Paterson, N.J., June 4—week; Newark 11—week; Troy, N., 18—week.
BOOTH-BARRETT Co.: Brooklyn, N. Y., May 14—week, and close.
BALDWIN & MELVILLE Co.: Lexington, Ky., May 14—week.
BUNCH OF KEYS Co.: Janesville, Wis., May 17, Oshkosh 18, Fond du Lac 19, Milwaukee 20, Chicago, Ill., 21—week; Fort Wayne, Ind., 28, Mansfield, O., 29, Hornellsville, N. Y., 30, Ithaca 31, Binghamton, June 1-2—close of season.
BOY TRAMP (Mme. Neuville's) Co.: Philadelphia, May 12—week; Boston 19—week.
BANDMANN: Salt Lake City, U. T., May 18-19, Virginia City, Mont., 21, Carson, Nev., 22, Reno 23, Sacramento, Cal., 25-26, San Francisco 28—two weeks.
BLACK FLAG Co.: Cincinnati, O., May 14—week; Louisville, Ky., 21—week.
BURR OAKS (Higgins and Keane's) Co.: Marion, Ind., May 14—week.
CHARLES ERIN VERNER Co.: Westfield, Mass., May 17, Springfield 18, Holyoke 19 Worcester 21-23
CONRAD THE CORSAIR (E. S. Rice) Co.: Philadelphia May 14—indefinite.
CUPID'S PRANKS (Morris-Laforge) Co.: Tulare, Cal., May 17, Fresno 18-19.
CORA VAN TASSEL Co.: Danville, Va., May 17-19
CHIP O' THE OLD BLOCK Co.: Washington May 14—week; Philadelphia 21—week; Brooklyn 28—week; New York June 4—week.
CHANFRAU'S Co.: Syracuse, N. Y., May 17-19.
CHECKERED LIFE Co.: Cleveland, O., May 14—week.
DION BOUCICAULT Co.: Pittsburg, Pa., May 14—week; Brooklyn, W. D., 21—week, and end of tour.
DENMAN THOMPSON: Denver, Col., May 28—week; Salt Lake City, U.T., June 5-7, San Francisco 11—four weeks; Los Angeles July 9—week, and close of season.
DOLORES (Kiralfy) Co: Brooklyn May 14—week; N. Y. City 21—week.
DAN'L SULLY Co.: Boston May 14—week; Lawrence, Mass., 21, Chelsea 22, Portsmouth, N H., 23, Dover 24, Portland, Me., 25-26, Lewiston 28-29, Bangor 30-31, Calais June 1, Houlton 2, Fredericton, N. B., 4-5, St. John 7, Moncton 8, Amherst 9, Halifax 11—week.
DANIEL BOONE (Peck and Fursman's) Co.: Boone, Ia., May 17, Des Moines 18, Cedar Rapids 19, Dubuque 21, Davenport 22, Rock Island, Ill., 23, Burlington, Ia., 24, Keokuk 25, Quincy 26.
EMMA WELLS' Co.: Bowansville, Can., May 7—two weeks.
EVANS AND HOEY Co.: San Francisco May 14—three weeks.
EDWIN CLIFFORD Co: Hancock, Mich., May 17, Calumet 18-19.
EUNICE GOODRICH Co.: Leavenworth, Kas., May 14—week; Topeka 21—week; Wichita 28—week; Winfield June 4—week.
EDWIN STUART Co.: Racine, Wis., May 14—week; Waukegan, Ill., 21—week; Elgin June 4—week; Muscatine, Ia., 13—week; Moline 21—week.
FRANK MAYO Co.: N. Y. City May 14—four weeks.
FLOY CROWELL: Milwaukee, Wis., May 14—week.
FANNY DAVENPORT Co.: San Francisco May 28—four weeks.
FRED. WARDE Co.: Woodland, Cal., May 17, Stockton 18-19.
FRANK I. FRAYNE'S Co.: Rochester, N. Y., May 14—week.
FLORENCE BINDLEY Co.: Syracuse, N. Y., May 14—week.
FELIX VINCENT Co.: St. Cloud, Minn., May 14—week; Rochester 21—week; Dixon, Ill., 28—week.
FRANKIE KEMBLE Co.: N. Y. City May 14—week.
FRANK LINDON Co.: Sioux City, Ia., May 14—week.
GEORGE J. CURTIS' Co.: Rockland, Me., May 14—week.
GUS WILLIAMS' Co.: Los Angeles, Cal., May 14—week.
GLOBE THEATRE Co.: Galesburgh, Ill., May 14—week; Monmouth 21—week; Elgen June 6—week.
GOLDEN-ROBINSON DRAMATIC Co.: Muncie, Ind., May 14—week.
GRAHAM-EARLE Co.: Goshen, May 14—week; Michigan City 21—week; Frankfort 28—week; Rochester, June 6—week, and close of season.
GRAY-STEVENS Co.: Meriden, Ct., May 14—week; Lowell, Mass., 21—week; Lee 28—week; Lawrence June 4—week.
GERMAN DETECTIVE (Frank S. Davidson) Co.: Penfield 17, Reynoldsville 19, Kittaning, Pa., 22, Butler 23, Waynesburg 24-25, and close of season.
HARRISON-ROGERS DRAMATIC Co. Evanston, Wyo., May 17, Laramie 18, Cheyenne 19.
H. E. DIXEY DRAMATIC Co.: Bath, Me., May 17, Salem, Mass., 18, Brockton 19, Waltham 21, Keene 22, Brattleboro, Vt., 23, Montpelier 25, Ogdensburg, N. Y., 26.
HARRIGAN'S (Pete) Co.: Brooklyn, W. D., May 14—week.
HATTIE BERNARD-CHASE Co.: Indianapolis, Ind., May 14—week; Chicago 28—week.
HELENE ADELL'S Co.: Hornellsville, N. Y., May 14—week; Olean 21—week; Elmira 28—week; Bradford, Pa., June 4—week.
H. L. CARLYLE Co.: Waverly, N. Y., May 14—week.
HIGHEST BIDDER: Boston, May 7—three weeks.
HOOP OF GOLD Co.: Mechanicsville, N. Y., May 17-18, Saratoga 21-22.
IDA VAN CORTLAND Co.: Chicago, Ill., May 14—week; Muskegon, Mich., 21-30, Big Rapids 31-June 2, East Saginaw 4—week; Bay City 10—week; Alpena 18—week.
IVY LEAF Co.: Lima, O., May 17, Findlay 18.
JANAUSCHEK: New Bedford, Mass., May 17.
J. A. HERNE Co.: N. Y. City May 7—two weeks.
JAMES-WAINWRIGHT Co.: Pittsburg, Pa., May 14—week.
JOHN DILLON (Wanted the Earth) Co.: Joliet, Ill., May 19.
J. K. EMMET Co.: St. Paul, Minn., May 17-19.
J. J. DOWLING Co.: Detroit, Mich., May 14—week.
JOHN S. CLARKE: Philadelphia, Dec. 26—indef. season.
JULIA ANDERSON Co.: N. Y. City, May 14—week.
JAMES O'NEILL Co.: New Haven, Ct., May 17-18, New London 19, and close of season.
JOSEPH MURPHY: Ogdensburg, N. Y., May 17, Ottawa, Can., 18-19, Montreal 21-22, Belleville 28, Kingston 29, Brockville 30, Ogdensburg, N. Y., 31, Oswego June 1-2, close of season.
JENNIE KIMBALL'S MAM'ZELLE Co.: Philadelphia May 14—week, and close of season.
JOHN S. MURPHY: Leadville, Pa., May 17, Franklin 18, Titusville 19, Dubois 21, Revona 22, Bloomsburg 23, Carbondale 24, Honesdale 25.
KATE PURSELL Co.: N. Y. City May 14—week; Pittsburg, Pa., 21—week, and close.
KITTIE RHOADES Co.: Lebanon, Pa., May 14—week; Lancaster 21—week
KATE CLAXTON Co.: N. Y. City May 14—two weeks.
LILLIAN KENNEDY Co.: Wilkesbarre, Pa., May 14—week.
LYON'S COMEDY Co.: Piercetou, Ind., May 14—week.
LILLIAN LEWIS Co.: Cedar Springs, Ia., May 17, Marshalltown 18.
LOST IN LONDON (Newton Beers) Co.: Holyoke, Mass., May 17, Hudson, N. Y., 18, Cohoes, 19, Saratoga 21, Amsterdam 22, Gloversville 28.
LITTLE PUCK (Frank Daniels') Co.: Cincinnati May 13—week; Pittsburg, Pa., 21—week.
LOTTIE CHURCH Co.: Brooklyn, E. D., May 14—week; N. Y. City 21—week.
LOST IN NEW YORK Co.: Newark, N. J., May 14—week; N. Y. City 21—week.
LIZZIE EVANS: Denver, Col., 14—week; Colorado Springs 21, Pueblo 22, Leadville 23-25, Aspen, Cal., 26, San Francisco June 11—three weeks.
LITTLE NUGGET (Sisson-Cawthorn's) Co.: Paterson, N. J., May 17-19.
MATTIE VICKER Co.: Pittsburg, Pa., May 14—week
MRS. LANGTRY: San Francisco May 13—two weeks and close season.
MAIN LINE (W. L. Allen's) Co.: Chicago May 14—week; Milwaukee 28—week; St. Paul June 6—week, Minneapolis 11—week.
MRS. JAMES BROWN POTTER Co.: Denver, Col., May 14—week; Sioux City, Ia., 21, Minneapolis, Minn., 22-23, St. Paul 24-26, Duluth 28, Eau Claire, Wis., 29, Milwaukee 31-June 2.
MILTON NOBLES: Pittsburg, Pa., May 21—week, and close of season.
MARIE PRESCOTT: Wheeling, W. Va., May 16-17, Chicago 21—week.
MAGIC TALISMAN (Miaco's) Co.: Cincinnati May 14—week.
MCKEE RANKIN Co.: Chicago May 14—week.
MONTE CRISTO (James O'NEILL) Co.: New Haven, Ct., May 17-18, New London 19.
MONTE CRISTO (Benedict's) Co.: Saratoga Springs, N. Y., May 16-17, Fort Henry 18-21, Brockville, Can., 22, Kingston 23, Belleville 24, Peterboro 25, Lindsay 26, Toronto 28—week.
MAZULM (Imre Kiralfy) Co.: Boston May 7—two weeks.
MARTIN HAYDEN Co.: Reading, Pa., May 17-19.
MYSTERY OF A HANSOM CAB Co.: Philadelphia May 14—week.
MULDOON'S PICNIC (Humphrey-Crossley) Co.: Peoria, Ill., May 17, Bloomington 18, Lafayette, Ind., 19, Danville, Ill., 21, Terre Haute, Ind., 22, Indianapolis 23, Youngstown, O., 24, Cleveland 25-26.
MAGGIE MITCHELL: Worcester, Mass., May 17-19, Springfield 21, Westfield 22, Pittsfield 23, Meriden, Ct., 24, Bridgeport 25, Danbury 26.
MURRAY AND MURPHY: Pottstown, Pa., May 17, Norristown 18, Trenton, N. J., 19.
MADISON SQUARE (A. M. Palmer's) Co.: Boston, April 30-May 26.
NATURAL GAS Co.: N. Y. City May 1—indefinite.
NIGHT HAWKS BURLESQUE Co.: Oshkosh, Wis., May 17, Neenah 18, Appleton 19, Green Bay 21.
NEIL BURGESS Co.: N. Y. City, April 23—June 2.
OLD OAK Co.: Brooklyn, E. D., May 28 June 2.
OLIVER W. WREN Co.: Jamestown, N. Y., May 16, Clinton 17, Chester 18, Summit 19, South Orange 21.
ONE OF THE BRAVEST Co.: Toronto, Can., May 14—week; Buffalo, N. Y., 21—week; Cleveland, O., 28—week.
ONE OF THE FINEST (Hassan's) Co.: Philadelphia, May 14—week; Paterson, N. J., 21—week; Hartford, Ct., 24-26.
PATTI ROSA Co.: San Francisco April 28—three weeks.
PEOPLE'S THEATRE (J. S. Sturdevant) Co.: Great Bend, Kas., May 14—week.
PEOPLE'S THEATRE (J. C. Rockwell) Co.: Natick, Mass., May 14—week.
PETE BAKER Co.: Cleveland, May 14—week; Utica, N. Y., 21-23, Syracuse 24-26, Albany 28—week.
PHILOPENE (Myra Goodwin) Co.: Cincinnati, May 12—week; Louisville, Ky., 19—week; Pittsburg, Pa., 26—week.
PAUL KAUVAR Co.: Chicago, May 14—four weeks.
QUEEN OF THE PLAINS Co.: N. Y. City May 14—week.
ROBERT MANTELL Co.: Chicago, Ill., May 14—week; N. Y. City 21—week.
RAJAH Co.: Valley Falls, Kas., May 17, Lawrence 18, Atchison 19, Chicago, Ill., 21—week.
RICHARD MANSFIELD: Boston, Mass., May 7—two weeks.
ROLAND REED Co.: Tacoma, W. T., May 17, Spokane Falls 19, Missoula, Mont., 21, Butte City, 22—week; Helena 28-31, Bozeman, June 1, Billings 2, Miles City 4, Bismarck, Dak., 5, Fargo 6, Winnipeg, Manitoba, 7-9, Brainerd 11, Duluth, Minn., 12-13.
ROBSON-CRANE COMB.: Boston, Mass., April 16—four weeks.
RUN OF LUCK: Chicago, Ill., April 9—indef.
ROBERT DOWNING (Gladiator) Co.: Atchison, Kas., May 14—week; Denver 21—week.
REDMUND-BARRY Co.: Nashua, N. H., May 17, Dover 18, Soldiers' National Home 19.
RANSOME DRAMATIC Co.: Anoka, Minn., May 12—week; West Superior 20—week.
RANCH KING (Clifton's) Co.: Chicago, Ill., May 20—week.
R. H. BAIRD Co.: Goderich, Can., May 14—week.
RHEA Co.: Danville, Ill., May 17.
SILVER KING Co. (Miner's): Brooklyn May 14—two weeks.
SID C. FRANCE Co.: Pittsburg, Pa., May 14—week.
STILL ALARM Co.: N. Y. City, April 2—indefinitely.
SHE (Barrow-Staley) Co.: St. Louis, Mo., May 14—week.
SWITZER-HAMILTON Co.: Dubuque, Ia., May 14—week.
STRANGLERS OF PARIS Co.: Washington, D. C., May 14—week.
TREMAINE COMEDY Co.: Hoosick Falls, N. Y., May 14—week.
TWO JOHNS Co., Massillon, O., May 17, Wooster 18, Akron 19, Detroit 21-23, Grand Rapids, Mich., 24-26, Chicago 28—week.
TWO OLD CRONIES: Westfield, Mass., May 17; Bridgeport, Ct., 18-19, Pittsburg, Pa., 27—two weeks.
UNCLE TOM'S CABIN (Rusco-Swift) Co.: Lake City, Ia., May 17, Wall Lake 19.
UNDER THE GASLIGHT (Turner's): Hoboken, N. J., May 14—week; Boston 21—week; Providence, R. I., June 4—week.
ULLIE AKERSTROM: Lawrence, Mass., May 14—week; Concord, N. H., 21—week; Worcester, Mass., 28—week; Boston, June 4—four weeks.
VERNONA JARBEAU Co.: Brooklyn, E. D., May 14—week; Philadelphia 21—indefinite.
WITTLAUFER'S COMEDY Co.: Haverstraw, N. Y., May 14—week.
WAGES OF SIN (H. R. Jacobs) Co.: Nebraska City, Neb., May 17, Lincoln 18-19
WEBSTER AND BRADY'S SHE Co.: Chicago, Ill., May 14—two weeks. Milwaukee, Wis., 28, Kalamazoo, Mich., 29, Detroit 30.
WAITE'S COMEDY Co.: Binghamton, N. Y., May 14—two weeks.
WINNETT'S PASSION'S SLAVE Co.: Albany, N. Y., May 14—week; Newark, N. J., 21—week.
WINNETT'S GREAT WRONG Co.: Brooklyn May 14—week.
W. J. SCANLAN Co.: Kalamazoo, Mich., May 17, Elkhart 18, Coldwater, Mich., 19, Butter Creek 21, Marshall 22, Jackson 23, Ann Arbor 24, Ypsilanti 25, Toledo, O., 26.

OPERA AND CONCERT COMPANIES.

ADELAIDE RANDALL Co.: Austin, Tex., May 14—week.
ANDREWS' OPERA Co.: Boston May 14—week.
BENNETT-MOULTON OPERA Co. (A): Columbus, O., April 30—four weeks.
BOSTONIANS: Boston May 14—two weeks, close of season.

COGHLAN CO.: Brooklyn May 7—two weeks; Philadelphia 21—two weeks.
CONREID-HEINEMANN OPERA CO.: St. Louis, Mo., June 3—ten weeks.
CARLETON OPERA CO.: Baltimore April 30—six weeks.
CAMPANINI OPERA CO.: Chicago May 14—week.
DUFF OPERA CO.: New York City April 16—indefinite.
NADJY (Casino) Co.: N. Y. City May 14—indefinite.
GRAU'S OPERA CO.: Lynchburg, Va., May 14—week; Richmond 21—week.
GILMORE'S BAND: Austin, Tex., May 15-18, Little Rock, Ark., 20.
KATE CLAXTON OPERA CO.: Mankato, Minn., May 17, Rochester 18.
MCGIBENY FAMILY CONCERT CO.: Hamilton, O., May 18-19.
MCCAULL'S CO. (No. 1): N. Y. City May 7—indef.
MCCAULL'S CO. (No. 2): Washington, April 30—four weeks.
MACOLLIN CO.: Meadville, Pa., May 14, week; Cleveland, O., 21—week; Toledo 28—three weeks; Cincinnati June 18—sixteen weeks.
METROPOLITAN CONCERT CO.: Monongahela City, Pa., 17, Connellsville 18, Uniontown 19.
NOSS FAMILY: De Kalb, Ill., May 17, Sycamore 18, Belvidere 19, Beloit, Wis., 21, Fort Atkinson 22, Jefferson 23, Portage 24, Morri ton 25, Tomah 26, Sparta 28.
PEARL OF PEKIN CO: N. Y. City March 29—indefinite.
PYKE OPERA CO.: San Francisco, Cal., May 7—three weeks.
ROYCE-LANSING (Bell Ringer) Co.: Lincoln, Neb., May 17-19.
SANGER'S OPERA CO.: Kingston, N. Y., May 14—week.
STAR OPERA CO.: Detroit, Mich., May 14—week.
WILBUR OPERA CO.: Manchester, N. H., May 14—week; Haverhill, Mass., 24—week; Boston 28—ten weeks.

MINSTRELS.

DOCKSTADER'S MINSTRELS: St. Louis, Mo., May 14—week.
HAVERLY'S (Cleveland) Co: Chicago, Ill., May 14—week.
MCINTYRE AND HEATH: Appleton, Wis., May 19.
MORAN'S MINSTRELS: N. Y City May 14—week.

VARIETY COMPANIES.

AUSTRALIAN (Austin) Co.: Hoboken, N. J., May 14—week.
C. A. LEWIS: Orange, Tex., May 17, Lake Charles, La., 18-19.
EARLY BIRDS (Lester and Allen) Co.: Brooklyn, W. D., May 14—week.
FOSTER-LA ROSA CARNIVAL: Denver, Col., May 14—two weeks.
HERMANN: N. Y. City, May 14—week.
KELLAR: Philadelphia, May 14—week.
HALLEN AND HART'S CO.: Kansas City, Mo., 14—week; N. Y City 28—week, and close of season.
LILY CLAY'S COMB: Newark, N. J., May 14—week.
MCKANLASS' SPECIALTY TROUPE: Salt Lake City, U. T., May 17-18, Butte, Mont., 25—play the territory.
PARSON DAVIES' CO.: Baltimore May 14—week.
RENTZ SANTLEY CO.: Chicago, Ill., May 7—two weeks.
RICE'S SYNDICATE: N. Y. City May 14—week.
SPARK BROTHERS': Lima, O., May 19.
THE NIGHT OWL CO.: Detroit, Mich., May 14—week.
VIENNA LADY FENCERS CO.: N. Y. City May 1—indefinite.
WHITNEY FAMILY: Corunna, Mich., May 17, Owosso 18, Ovid 19.
WREN (Oliver W.) Co.: Clinton, N. Y., May 17, Chester 18, Summit 19.

CIRCUSES, ETC.

BARNUM'S CIRCUS: Indianapolis, Ind., May 17, Louisville, Ky., 18, Zanesville, O., 19.
FOREPAUGH-SAMUEL CIRCUS: Paso Robles, Cal., May 17, Soledad 18, Castroville 19.
FRANK A. ROBINS' CIRCUS: Brownsville, Pa., May 17, Uniontown 18.
HURLBURT'S HIPPOCYNAGON: Providence, R. I., May 19.
HUNTING'S CO: Binghamton, N. Y., May 14—week; Susquehanna, Pa., 21-22, Carbondale 23-24, Archibald 25-26.
MILLER-FREEMAN CO.: Oneida, N. Y., May 17, Utica 18, Rome 19, Little Falls 20, Gloversville 22, Amsterdam 23, Hoosic Falls 24.
MCKINLEY CIRCUS: St. Louis May 14—week.
MILLER-RUNNELL CO.: Newark, O., May 17, Somerset 18, New Lexington 19.
ORTON'S CIRCUS: Knoxville, Tenn, April 1—indefinite.
ORRIN BROS.: City of Mexico—indefinite.
ORRIN BARBER: Beaver Falls, Pa., May 17, New Castle 18, Mercer 19.
PROF. D. M. BRISTOL'S EQUESCURRICULUM: Burlington, Vt., May 14—week; Montpelier 21-23, Brattleboro 24-26, Holyoke, Mass., 28—week.
SELLS BROTHERS': Rochester, Ind., May 17, Michigan City 18, Dowagiac, Mich., 19.
WALLACE'S CIRCUS: Brownsville, Pa., May 17, Tarentum 18, Kittaning 19, Oil City 21, Franklin 22.

The Actresses' Corner.

"Counterfeit presentments." You will think I mean more "fake" dresses, but I don't. I am quoting Hamlet, and referring to photographs. They are such a necessary part of advertisement now, and, anyhow, a good one is such a satisfaction, and a bad one so humiliating, that a few words in this direction may be welcome. First, go to an artist. No matter how much you know about what you want and what to wear, there are matters of view, and light, and shade, for which you must depend absolutely upon the photographer. Unfortunately, going to the studio of some well-known photograph artist does not always secure you his attention. The price you pay for his work brings you no better than the botching of an assistant. He, the artist, whose name is on the door, is likely posing a "new beauty" in the next room—may be the same "beauty" whose picture displayed on Broadway decided you to try so-and-so, "who makes one look so lovely."

You forget you were neither a beauty nor a celebrity. *Your* pictures won't advertise him. The assistant will attend to you. Pay? Oh, the same, of course. The artist must live, you know. You will, therefore, be safer to go to some less-known photographer, whose work is good; he cannot afford to slight people; he is making his reputation. He, however, will not be able to advise you about "make-up," and will probably sweepingly object to any of it. That's where he is mistaken. If he were wise he would know how to pose a girl, and then with a bit of white and a bit of black chalk make her "lovely" for that view. Sarony does this, I believe; but who ever gets hold of Sarony himself!

The eyes can safely be made up a great deal—only don't let the line beneath be just one heavy black one; shadow it out softly; blacken the lashes as much as they will stand—only don't let them be "lumpy." Increase the apparent length and sweep of the upper lid by which the size of the eye is judged, by a line continuing the line of the lashes, and a parallel one continuing the line of the crease that shows just above, when the eye is open. Draw these only as long as can be done without their showing as lines.

Annie Pixley has a clever picture in which the effect of very long lashes is given by lines—presumably shadows thrown by said lashes—painted above the eye, just under the eyebrows; but I fancy the photographer must have put these in to suit the pose. Use red very carefully. Your lips probably need painting into an improvement upon their own shape, "touching up," you know; do it softly, and with very faint red. Red takes black. Look carefully, and you will trace a hard line about the lips of many actress' photographs. Sometimes you don't need to look carefully. If you want a dimple to show specially, you can heighten its light and shade a little; but unless your photographer poses you so that the device does not betray itself the effect will be fearful and wonderful, and a good advertisement for Cuticura.

All these devices are perfectly legitimate when you are taking a picture of your character. You want the photograph to look as much like yourself in the part as possible; probably just the dress and hat, and the proper expression of the part won't do it. Yet of course to attempt the entire make-up—powder, paint and all—won't do. Such an experiment would result in a sort of ghastly "after death" affair.

The camera is cruelly faithful about bones. You cannot be taken across the friendly footlights; yet, of course, you do not want to disillusionize people. If you are the unfortunate victim of "hollows" about your useful but aggressive collar-bone, and your dress must be low, wear your hair like Eastlake or Elaine (Miss Russell). Those pretty, soft shoulder curls can make you a girlish picture; will save the straight line of the cheek, suggest the needed curve; and will fall gently over the "hollows." Garden hats, with strings coming from the back and falling untied over the shoulders in front, accomplish the same thing.

Mrs. Potter in Loyal Love (prison scene), wears a sort of skull-cap, with long, filmy white scarf pieces fastened at the side edges just above the ears. These fall straight to each side in front; and move as she will no fault of contour about the difficult part of the shoulder is betrayed. "Oh, wise young judge." Secure this same effect for a picture if you need it, as well as for the stage.

Beware of full length pictures; remember what a guy you and nearly every other girl was in the graduating dress; think of the bride pictures you have seen, and pause. Unless a dress is draped very closely either in straight lines or clinging close to the figure itself; unless the train comes from just the right place, and is posed to perfection by the photographer; unless all furniture is removed, Lady Macbeth will look—Heaven help her!—squatty. Maybe she does not on the stage, but then the stage somehow is broader in comparison with Lady Macbeth's breadth and height than is the imperial card; that is what makes the difference I think.

When you are having your Lady of Lyons, "or sich" photograph, in her great situations, just save the expression till the last moment. The artist is bound to grip the back of your neck with his monkey-wrench business—especially if he is not used to professional people, and does not know that we can stand still when other people can't—and if you hang on to your joyful smile at Claude's return all through the monkey-wrench wail—you will get something demoniac and wild photographed to send to the manager who thinks about starring you.

New dresses look stiffer in a photograph than they do on you. Some little old "wreck" that fits, and in which you feel quite at home, will secure you a better photograph often than your "Sunday best." Your hair must be carefully arranged; details come out with such startling fidelity. A stray lock that would never be noticed behind your shell-like ear in real life, spoils all the effect of your picture. The part of your hair must be true, even a "tangle-head"—M'liss-like, for instance—must be touzled with discretion, and with an eye to the view the camera will have of it.

The stock pose into which photographers, on general principles, put victims over whom they don't intend to bother, is "three-quarters." "Three-quarters" is an abomination to most faces; there is small chance for expression; the eye gets no show at all, and the contour of the cheek, which is seldom beautiful except in children and child-beauties, is betrayed. You will find they have a rooted objection to "full-face" positions, especially those who do not do theatrical work. I have never been able to discover why. I suppose there is a tendency to raise one eyebrow higher than the other, or look cross-eyed; it's his business to look out for that, though, and stop, if the picture of your features begins to wander around your face.

For character make-ups, dry paint is best if you have time to work up the effects grease gives. Wrinkles, etc., must receive more careful blending than they need for stage presentation, and always use rouge sparingly; red takes so hard and dark.

If you are to be draped and posed for Galatea, look out for your common-sense shoe underneath. Pretty Sadie Martinot shows a very substantial shoe from under the clinging white skirt in one of her lovely on-a-pedestal Sarony photos. "I can see nothing but the shoe," she said to me when I admired the picture.

For pictures of just yourself, let me advise no make-up. Make-up modifies the face a great deal; it may improve it: between you and me and the camera, it probably does; but still my own plain mug is what I shall send you when you want my picture, and what your friends will want of yourself—no "counterfeit presentments."

POLLY.

After the Wallack testimonial performance of Hamlet on Monday, John Gilbert will go to his home at Manchester by-the-Sea, where he will spend the Summer. He distinctly wishes it to be understood that he has not retired from the stage, and will be open for engagements when the Fall season begins. R. M. Hooley, manager of Hoolev's Theatre, Chicago, will Summer at his home in Stamford, Conn. Charles B. Jefferson will spend the heated months in a cottage which he has just closed a contract for, to be erected a short distance from the trout-farm recently purchased by his father, Joseph Jefferson, on Buzzard's Bay Shore, near Wareham, Mass. The cottage will be completed about July 1. Edward Aronson will forget Casino affairs up at Paul Smith's resort in the Adirondacks. A. M. Palmer will not go to Europe, but will reside with his family on his beautiful Rippowam farm at Stamford. Mr. and Mrs. Bronson Howard will breathe the Sound's breezes in the quaint Huguenot town of New Rochelle. Edna Carey goes to the Catskills. Fanny Davenport, when her engagements finish, will seek quiet and recuperation in picturesque California. T. Henry French sailed for Europe, Saturday, on the *Etruria*. Among the passengers on the *City of Rome*, which sailed for Europe last Wednesday, are Marshall P. Wilder, Hertz the magician, and Lotta.

On Saturday last Laura Moore, an American prima donna, who has met with much success in Europe, signed a contract with Col. McCaull's English representative, by which she will join the company during the Summer season at Wallack's Theatre. Sig. Perugini will also join in August.

Notes from Paris.

PARIS, May 4, 1888.

Zola, not being satisfied with the unfavorable criticism that Germinal has received on all sides, requested the managers of the Chatelet to give a free performance of his mining drama so that the "plebs" could express their opinion on the subject. I leave you to judge whether this free blow, in a city where the love of the theatre is so strong, attracted a crowd and what a crowd! It was made up of all classes, from the shop-dealer, who prefers to dead head it whenever he can, to the poor devil who knows not where to lay his head when the performance is over. The crowd began to form in line before noon and gradually increased up to six o'clock in the evening, when the mass was so great around the theatre that three hundred policemen were required to keep the boys in order. The crowd was entirely made up of boys and men, for even the most courageous woman did not care to take the risk of being crushed to death. Before the doors were opened the neighboring shops suffered severely from the hands of this mob, and when at last it was allowed to enter the theatre it rushed in like a great wave carrying everything movable before it. The men yelled and crowded over each other, rushing on to the seats and into the aisles, overflowing the lobbies and waiting-rooms. It was with great difficulty that the surplus numbers were driven back. Once in its place, however, this mob calmed down and waited patiently for the curtain to rise. There were none of those cries that the gallery gods like so well to launch while waiting for beginning. In fact this deadhead audience was a better one than the crowds usually seen at the free performances given on the fourteenth of July. When the curtain rose there was a breathless silence, which was immediately followed by loud applause at the first scene. At each tirade and each new scene the enthusiasm was renewed. Such a sympathetic audience could not fail to excite the actors to do their best, and, in fact they seemed to be as happy as the crowd. French companies always like to play before the "plebs." They find that their judgment and sense of appreciation is often better than the blasé spectators that so frequently make up the audiences on first nights. But with all due regard to the freedom from prejudice of the average popular multitude at the theatre, it seems to me that Zola has not proved anything by this special performance before a special crowd. He could hardly expect that a piece mounted so well and played so carefully would draw hisses from his invited guests. And the fact that he has since modified the denouement, making one less death, and permitting Lantier and Catherine to marry, shows that he has taken into account some of the criticisms and endeavored to lighten up a piece that at first left a most gloomy impression on the paying spectators.

* * *

A three act comedy-vaudeville, On le Dit ("They Say") has been well received at the Palais Royal, although the piece is hardly boisterous enough for this house. Cut out a lot of the risky dialogue and the play might do at the Vaudeville or Gymnase. The idea of the piece is to show what a lot of mischief can be done by people who talk at hazard about their neighbors, without stopping to ask themselves whether what they say is true. Ernest and Fortuné Plantadoux, two brothers, are married to Juliette and Christiana, respectively. An architect, Edgard, lives in a little pavilion next to Ernest Plantadoux's house. Edgard is a bachelor, and Mme. Juliette young and pretty. This is all that is necessary to set the tongues wagging, and respectable old Malivan is sure that Edgard is Juliette's lover. "They say, you know!" The fact is that Mme. Plantadoux and the architect cannot bear each other, but by force of hearing that they are such very good friends they finally come very near being so in earnest. What frightened the virtuous people in the audience was that just as Edgard and Juliette were about to prove the truth of the *on dit* the spectators learn that the architect and Christiana, about whom the gossips were silent, had really been on very good terms; so that if Edgard continued his gallantry toward Juliette there would be a family complication too shocking even for the Palais Royal. The denouement is so arranged that this catastrophe does not happen. The piece is a very agreeable one, full of bright talk and good situations. In its construction De Najac has been aided by M. Charles Raymond, a young author, who is not entirely a debutante, for he has written two or three one-act pieces.

* * *

This time it is settled—for a year at least. Coquelin has started for South America, so his return to the Francais is out of the question for the moment. There is some talk that he will appear at the Vaudeville when he returns to Paris, but I incline to think that he will reappear at the Francais. The Minister of Fine Arts was willing to modify the rules of the theatre so that all *sociétaires* who had belonged to the house more than twenty years could have three months' vacation annually. Coquelin was willing to accept this arrangement after his return from America, but the Minister could not agree to this delay, because if the actor were at once restored by a decree to his former position, it would be necessary to give him a leave of absence of eleven months, so that he could fulfill his engagement in America. The Minister thought the actor's demands were excessive, and so the negotiations were broken off. The company that is to support Coquelin sails from Bordeaux tomorrow for Rio de Janeiro. It will call at Lisbon, where Coquelin and his son Jean will embark. The troupe is composed of Abel Duquesne, Jules Deroy, Pierre Borel, Raney, Stuart and Mmes. Jane Hading, Patry, Kerwich, Lemercier, Stuart, Rose and Jilbert.

* * *

Jane Hading, whose real name is Trefouret, has finally succeeded in getting a divorce from her husband, Victor Koning, manager of the Gymnase. It was she who originally asked for the divorce, but in order to get rid of Koning a compromise was made whereby the divorce was granted at the request of both parties. I imagine that Jane Hading considers she got off cheaply with this concession, for at one time it seemed as though Koning was bound to break her artistic career by dragging along the case until the public had forgotten that she existed.

* * *

Mme. Segond-Weber, who was beginning to make a good place for herself at the Francais, had decided to leave this theatre and return to the Odeon, where she made her debut a few years ago. Her husband, M. Segond, who has been playing in Egypt, also returns to the Odeon, and his reappearance at this theatre has probably induced his wife to return there. Generally actors and actresses make every attempt and all possible concessions to enter the Comedie-Francaise, and when they leave it is because they are politely told their services are no longer wanted. Besides being with her husband Mme. Weber will have a relatively higher rank at the Odeon than she could hope to gain for some time at the Francais. She will probably take Mlle. Tessandier's place, for if rumor be correct this excellent actress is coming to the Francais.

* * *

Next week the first important work mounted by the new manager will be given at the Opera Comique. It is a three-act opera by Messrs. Lalo and Blau, and is entitled the King of Ys. M. Blau has made the libretto from an old Brittany legend, in which the king is represented as a brave warrior and just ruler. His daughter, Dahu, on the contrary, was a sort of Marguerite of Burgundy, proud, cruel, and licentious. She became so odious to the people that they used to mock at her when she went out to walk. To avenge these insults she opened the sluices one day and the water inundated the city of Ys and its inhabitants, including the princess. This inundation scene is the final one in the opera, and is expected to produce a great effect. The King of Ys was written several years ago for the Grand Opera, but not succeeding in getting it played there M. Lalo has reduced it so as to suit the smaller stage of the Opera Comique. The overture is already well known, for it has often been performed at orchestral concerts. M. Lalo is the author of a ballet, Namouna, represented at the Grand Opera six years ago with but little success.

* * *

Manzotti's ballot of Rolla is nearly ready for production at the Eden. This house is to be closed during July and August for repairs. New boxes and three galleries will be added above the balcony, thus giving a seating capacity of over three thousand, instead of one thousand as at present.—Daudet is going to make a piece out of his new book, "The Immortal," and has promised it to the Gymnase. Sardou, it is reported, will also give a new comedy to the same theatre next season.—Daubray, George Richard and Scipion, all actors, have obtained a license to open a theatre for operettas and vaudevilles on the Champ de Mars during the Exhibition next year. The house will be called the Folies-Parisiennes, and will be like a large Eldorado, where the spectator will pay after having taken a drink.—Une Graffe is the title of a new piece by Fabrice Carré, that is to be played at the Renaissance next week.

STRAPONTIN.

Kellar's New Tricks.

"My season is gradually drawing to a close," said Kellar, the magician, to the representative of THE MIRROR. "Only a few short months and then it will be over. It has been very successful, indeed, and I have no cause whatever for complaint. I am playing in Philadelphia now, at Carncross' Opera House, where I shall remain about a month, and then on June 4 I go to the Boston Museum for a month, closing my season on July 1 in that city.

"At the present time I am working hard on some big novelties for the coming season. It is my intention to have a spiritual 'boom' next season, and I have lots of things under way to 'knock out' spiritualism. One thing you can count on, and that is that I shall include in my entertainment a full expose of the manipulations of the so-called spirit-power, such as spirit portrait-painting, materializations and all the old-time spirit-rapping, table-tipping, etc.

"I am also getting up a great novelty which I call the Cremation Act, and for this I am having a magnificent scene painted by Lafayette Searcy, representing the interior of a crematory. A young lady is placed on a small iron stand, and covered with excelsior, which is set on fire. In the presence of the entire audience the young lady is apparently burned up. In fact, when we come to look for her, all that we find is a handful of ashes. I take these ashes and throw them into a large chalice. From this a dense smoke suddenly rises, which develops into a gauze, and from its midst appears the spirit of the young lady etherialized. It is a beautiful thing and a big novelty, and I shall do my best to have it ready in time for my Boston engagement.

"During the Summer I shall lay off a little, taking a rest of three months, and preparing for the coming season, which I shall open on Sept. 1 in the City of Mexico. After playing through Mexico I appear in California on Oct. 8. During the season I expect to make my first appearance in New York for two years, playing here from six to eight weeks. I have secured as my press agent this year Jack St. Maur, who was formerly with Lotta."

The date for the production of The Crystal Slipper, designed and invented by Alfred Thompson, and written by him in collaboration with Harry Smith, author of The Begum, which is to be produced at the Chicago Opera House under David Henderson's management, has been fixed for June 11. The burlesque will be presented with one of the strongest company of comedians ever assembled in an American theatre. Among the people already engaged are Ida Mulle, who will appear as Cinderella, Elma Delaro, Jessie Villars, May Yohe, Grace Filkins, Maude Waldemere, Ruth Stetson, Signora Astegiana, Mme. Dorst and a full corps de ballet; Robert Graham, Henry Allen, Edwin Foy, Tom Martin, Thomas Reilly, Ernest Tarleton, Mons. Oreste, Little Tich and the Rinaldos. The scenery will be painted by William Voeghtlin and Thomas Crane, from designs by Mr. Thompson. Dazian is completing the costumes. Leon Hirsch is making the armor. Bradwell, of the Metropolitan Opera House, is manufacturing the properties, and the music, which has been selected by the author, will be arranged, and ballet music composed by Fred. J. Eustis.

Gossip of the Town.

D. G. Longworth has been engaged by W. W. Kelly, of the Princess' Theatre, London, and left on Saturday last for England, on the Etruria.

According to a recent newspaper article, Frank Howard, the minstrel and song writer, is the proprietor of a farm in Iowa of 350 acres, which includes a half-mile track for the training of blooded trotting stock. He has realized some $40,000 from his songs.

John Gilbert has been engaged by Chas. R. Gardiner to play his original part of the Magician, in The Arabian Nights.

After the engagement at the Madison Square Theatre, A Possible Case company will go to Chicago for a brief season, playing intermediate cities for a couple of weeks.

Miss Van Doenhoff, contralto of the Conreid Opera company, has signed with C. D. Hess for next season. Adolph Bauer, director, goes with the Kellogg company, under Carl Strakosch.

Nat C. Goodwin has purchased from William Yardley an adaptation by the latter of Grin goire, entitled A Royal Marriage, which he will produce next season, preceding it with Turned Up, in place of Lend Me Five Shillings.

A Bunch of Keys closes its season at Utica on June 2, when Thomas Baker, the genial treasurer of the company will sail for Scotland to pay a visit to his family. He will return the latter part of July to resume his duties with Frank W. Sanger.

A Possible Case will be put on in June at McVicker's Theatre, Chicago, for a run of three or four weeks. The regular season of the play will open at the Hollis Street Theatre, Boston, for five weeks, then coming to the Union Square Theatre, following Helen Barry.

It is said that Caroline Hill (Mrs. Herbert Kelcey) will be the leading lady of the St. James Theatre, London.

Francis Wilson and A. H. Canby sailed for Europe on Saturday on the La Gascoigne. It is said that Mr. Canby intends making arrangements to produce The Rag Baby in England.

T. Henry French and Mr. and Mrs. Courtice Pounds were passengers on the *Etruria* for England on Saturday last.

The Paul Kauvar benefit for the statue of Washington given in Washington on the 5th inst netted $1,500.

Maud White has been engaged for Richard Mansfield's company.

The report that Murry Woods was engaged for McCaull's Opera company is denied by the comedian, who is still at liberty.

Richard Barker, of the Savoy Theatre, London, who staged Nadjy for the Casino, sailed for England yesterday (Wednesday) on the *City of Rome*.

Fred Lennox has been re-engaged for Willard Spenser's Little Tycoon company, in which he made a good impression as General Knickerbocker last season.

James O'Neill's Monte Cristo company closes its season on Saturday night.

William S. Daboll met with rather a serious accident on the stage of the Casino on last Friday night. At the end of the first act of Erminie he has to defend himself as Ravennes against the onslaught of Viscount de Brissac. He failed to defend himself with his sword, and received a violent blow on the wrist which fractured the bone. The wound was at once attended to, but the pain was intense. Still he pluckily played his role both Saturday afternoon and evening.

Emma Field has fully recovered from her recent illness, and is at liberty to receive offers from responsible managers. She is a capable and accomplished actress.

Russell Bassett has been engaged by C. R. Gardiner for the comedy part in Bartley Campbell's play of Fate.

Jennie Kimball writes the MIRROR that she has forbidden John E. Ince to play her comedy, Our Boarding School, on account of non-payment of royalties, and warns managers to refrain from producing it without her consent.

While in Hartford, Ct., last week, Mme. Janauschek received a cheque for $4 000 from the proprietor of the Perry House, Newport, being the amount agreed upon in settlement of a suit which she brought against him, and for which she was given a verdict for a much larger sum.

A new theatre is to be built in Fremont, Neb., and is expected to be ready for occupancy by Dec. 1.

Wm. J. Florence sailed from England for New York on Saturday. It is thought that he will arrive in time to take part in the Wallack testimonial.

It is reported that Rubenstein, the eminent musician, has signed for an American tour, during which he is to give fifty concerts, for which he will receive £20,000 and his expenses.

Blondin, the aerial artist, is to sail from England for this country on the 26th inst.

Harry F. Greene has been engaged by John A. Stevens as advance agent of A Narrow Escape company, which opened its season on Monday night in Jersey City.

Mr. and Mrs. W. J. Florence have rented a cottage at Long Branch, where they will spend the Summer.

The benefit to the widow of A. S. Phillips, the comedian, will take place at the Fifth Avenue Theatre this (Thursday) afternoon. Besides those already announced, Little Allie Phillips, the late actor's seven year old son, will appear in the Emmet specialties with R. E. Graham, and his original part in Vim, while Julius Witmark, the boy tenor, will also appear. Boxes have already been secured by Rosina Vokes, Marie Jansen and others.

The Edwin Forrest Lodge of the Actors' Order of Friendship, will hold its next regular meeting on Sunday, at 3 P. M., in the new and handsome quarters in the Broadway Theatre building. A number of applications for membership will be presented, there will be some initiations, and other business of interest to the order will be transacted. Although the installation of the officers of this Lodge only took place on April 16, it already numbers over fifty members; while its promised accessions bid fair to exceed the expectations of its most sanguine friends. The rooms are a resort for many of the most prominent actors of the day, who find them a pleasant and convenient place from which to conduct their correspondence, facilities being provided for that purpose.

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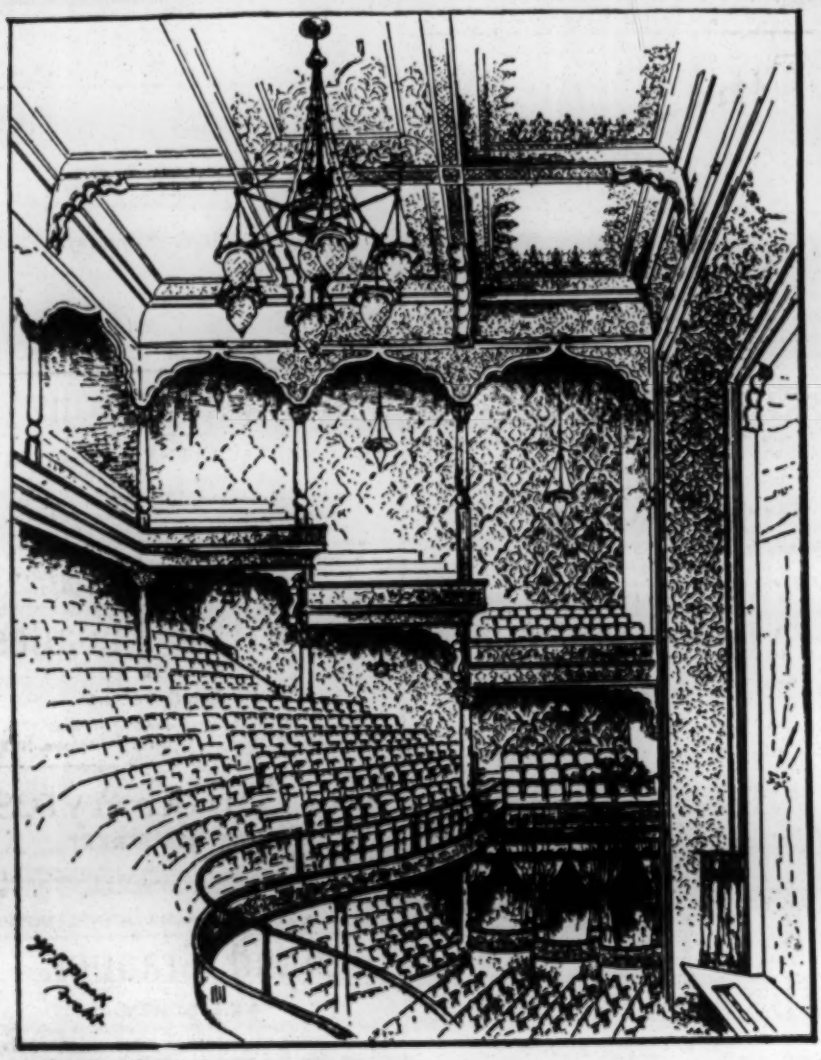

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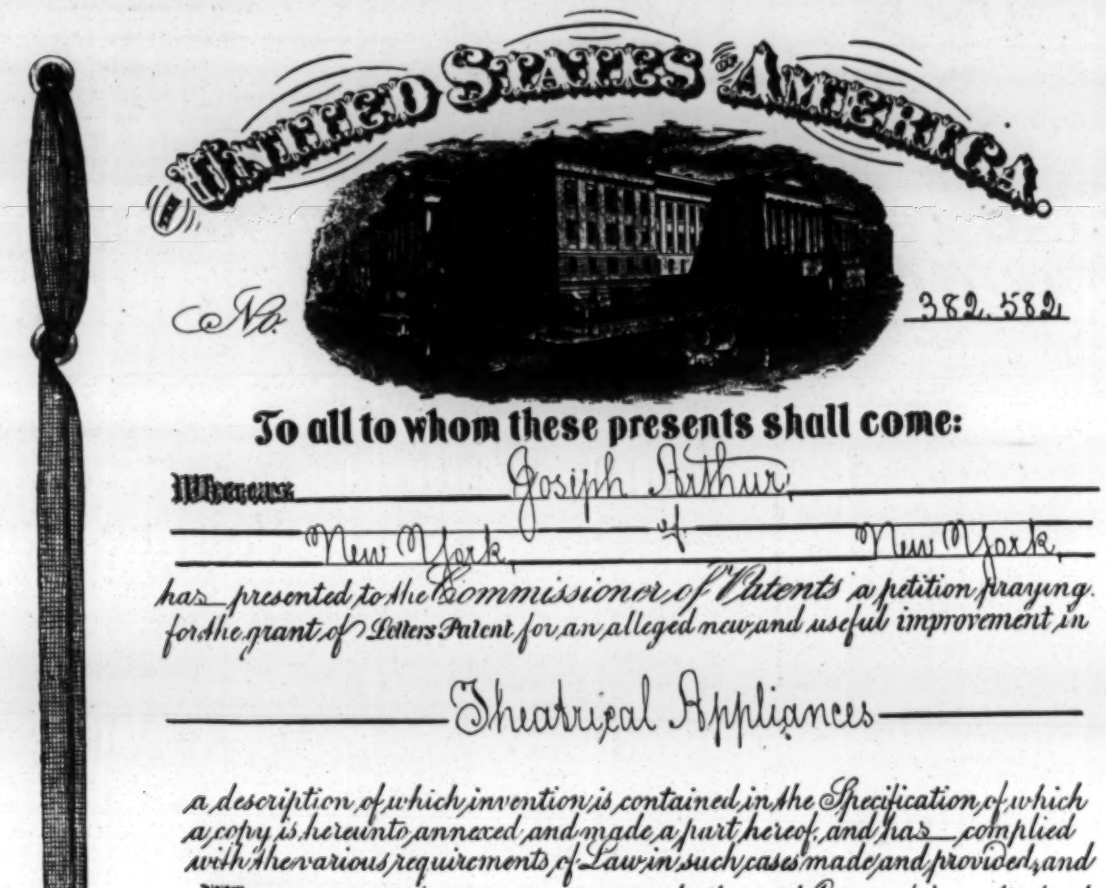

To all to whom these presents shall come:

Whereas Joseph Arthur, of New York, of New York, has presented to the Commissioner of Patents a petition praying for the grant of Letters Patent for an alleged new and useful improvement in

Theatrical Appliances

a description of which invention is contained in the Specification of which a copy is hereunto annexed and made a part hereof, and has complied with the various requirements of Law in such cases made and provided, and

Whereas upon due examination made the said Claimant is adjudged to be justly entitled to a Patent under the Law:

Now therefore these **Letters Patent** are to grant unto the said Joseph Arthur his heirs or assigns for the term of Seventeen years from the eighth day of May one thousand eight hundred and eighty eight, the exclusive right to make use and vend the said invention throughout the United States and the Territories thereof.

In testimony whereof I have hereunto set my hand and caused the seal of the Patent Office to be affixed at the City of Washington this eighth day of May in the year of our Lord one thousand eight hundred and eighty eight and of the Independence of the United States of America the one hundred and twelfth.

D. L. Dawson, Assistant Secretary of the Interior.

Countersigned: Burton J. Hall, Commissioner of Patents.

UNITED STATES PATENT OFFICE. JOSEPH ARTHUR, of New York, N. Y. **THEATRICAL APPLIANCE.**

Specification forming part of Letters Patent, No. 382,582, dated May 8, 1888. Application filed October 18, 1887. Serial No. 252,091. (No model.)

TO ALL WHOM IT MAY CONCERN: Be it known that I, Joseph Arthur, of the City, County and State of New York, have invented a new and useful Improvement in Theatrical Appliances, of which the following is a full, clear and exact description:

My invention relates to an improvement in theatrical appliances, and has for its object to provide a means whereby the interior of an engine-house may be accurately represented, and wherein the clothes covering the beds and the harness for the horses may be manipulated simultaneously, the former being lifted from the beds and the latter dropped in position upon the horses. The invention consists in the construction and combination of the several parts, as will be hereinafter fully set forth and pointed out in the claims. Reference is to be had to the accompanying drawings, forming a part of this specification, in which similar letters of reference indicate corresponding parts in all the figures.

Figure 1 is a perspective view of the scene. Figure 2 is a plan view of the scene. Figure 3 is a transverse vertical section.

In carrying out the invention, *A* represents the floor of the stage, and *B* the set scene. The scene *B* is more or less rectangular in general appearance, and it consists primarily of two side walls, *a a*[1], a rear wall, *b*, and ceiling, *b*[1]. The room thus represented is divided at the rear into two stories by a horizontal floor partition, *b*[2], which partition is provided with two apertures, *C* and *C*[1], one about the centre and the other near one side wall, through which aperture poles *D* are projected, the said poles being secured respectively to the stage floor and ceiling of the scene. In one side wall, above the horizontal partition a door, *E*, is produced, and in the opposite side wall a window, *E*[1], is placed. Upon the horizontal partition, and in the second story of the scene, a series of beds, *F*, are arranged, preferably side by side, which beds are provided with the usual mattresses and also suitable coverlets, *f*. To the coverlet of each bed a rope, *G*, is attached, which ropes, leading up through apertures, *g*, in the ceiling or top of the scene, are attached at equi-distance to a horizontal beam *G*[1]. The ends of a single rope, *H*, are passed through the said beam from the upper face, at each side of the center, and secured upon the under face by knots, *h*, or otherwise, as illustrated in dotted lines, Fig. 1. From the upper portion of the stage, above the scene, two pulleys, *e* and *e*[1], are suspended, one pulley being over the scene and the other two on each side, as shown in Fig. 3. Over these two pulleys a hoist-rope, *H*[1] is passed, one end of which rope is attached to the beam rope *H*, and the other end being adapted to extend vertically downward outside the scene to within a distance of the stage-floor, where a weight, *H*[2], is attached, sufficiently heavy to balance the weight of the beam, *G*[1], and the coverlet, *f*. To the rear of the scene, upon the ground floor, large double doors, *K*, are provided, adapted to swing outward. To the right the desk, gong, telephone and wires are located. The left side of the scene is provided with three openings, *K*, *K*[1] and *K*[2], the central opening, *K*[1], of which is the largest, the others being of about the same size. Partially in the central opening, *K*[1], and partially in the room, an engine, *L*, is placed, having a double set of harness, *m*, attached thereto and held in position through the medium of crabs, *M*, which crabs are secured to independent ropes, *m*[1], leading perpendicularly upward through apertures in the upper ceiling of the scene, where they are attached to a short horizontal beam, *m*[2] at right angles to the aforesaid beam, *G*[1], as shown in Figs. 1 and 2. The beam *m*[2] and the attached crabs are held in suspension by a hoist rope, *N*, bifurcated at *n*, which bifurcated portion is attached to the said beam. The other end of the rope, passing over pulleys *n*[1] *n*[2], hung from above the scene, is led down at one side of the same and provided with a weight, *O*, as illustrated in Fig. 3, of sufficient size to slightly overbalance the crabs, harness and attached beam. From the side openings *K* and *K*[2], which represent stalls, horses are adapted to enter and take a position at each side of the engine pole, beneath the harness. The rear portion of the scene is mounted upon strong timbers, *P*, as shown in Fig. 2, provided with casters, *p*. The forward portion of the scene, being light, is also provided with casters, so that the entire scene may be readily moved about the stage, as occasion may demand. In operation, the gong having sounded, the rope *G* is given a slight pull, which causes the coverlets to be withdrawn from all the beds simultaneously, and the horses taking their position, the harness is adjusted and the crabs automatically ascend upward by reason of the mechanism herein set forth.

Having thus described my invention, what I claim as new, and desire to secure by Letters Patent, is:

1. The combination of a stage, a mechanical structure representing an engine house, interior beds supported by said structure having clothes laid thereon, lines attached to said clothes and to a common beam suspended above the structure, and a single hoist rope, attached to said beam, leading over pulleys suspended above the stage and provided with an attached counterpoise-weight, all arranged to operate substantially in the manner and for the purpose herein set forth.

2. The combination of a stage, a mechanical structure representing an engine-house interior, a series of beds supported by said structure having clothes laid thereon, independent lines attached to the clothes of each bed, a single beam suspended above the structure, to which said lines are attached, a single hoist rope attached to said beam, leading over pulleys suspended above the stage and a counterpoise-weight attached to said hoist-rope, all adapted to operate substantially as shown and described.

3. The combination of a stage, a mechanical structure representing an engine-house interior, an engine, harness attached to said engine, crabs sustaining said harness connected by independent lines with a horizontal beam above the structure, and a hoist rope attached to said beam, passing over pulleys suspended above the stage and provided with a counterpoise weight, all arranged substantially as and for the purpose herein set forth.

4. The combination, with a stage, of a mechanical structure representing an engine-house interior, provided with a horizontal partition dividing the same into an upper and lower story, the upper story provided with a series of beds having covers, the lower story provided with an engine and attached harness, and means, substantially as shown and described, for simultaneously lifting the clothes from all the beds, and for retaining the harness in an elevated position, substantially as shown and described.

Witnesses: J. F. ACKER, Jr., C. SEDGWICK. JOSEPH ARTHUR.

Received from Joseph Arthur $——, payment in full of all demands for sole right to stage use of patent Hanging Harness for the United States.

CLEVELAND, Dec. 3, 1888. ISAAC KIDD.

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